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THEORETICAL SERIES. No. 6.

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"Studies serve for delight, for ornament, and ability. * * * There is no stound or impediment in the wit, but may be wrought out by fit studies."—*Lord Bacon.*

J. G. ALBRECHTSBERGER'S
COLLECTED WRITINGS ON
THOROUGH-BASS, HARMONY,
AND
COMPOSITION,
FOR SELF-INSTRUCTION.

WITH MANY EXPLANATORY EXAMPLES, VERBALLY COMMUNICATED TO, AND SYSTEMATICALLY
ARRANGED, ENLARGED, AND EDITED BY HIS PUPIL,

IGNAZ CHEVALIER VON SEYFRIED:

WITH A SHORT GUIDE TO FULL-SCORE PLAYING, AND A DESCRIPTION OF ALL INSTRUMENTS
EMPLOYED UNTIL THE PRESENT TIME.

IN THREE VOLUMES.

VOL. I.

TRANSLATED BY SABILLA NOVELLO, FROM THE ORIGINAL GERMAN, EXPRESSLY FOR
NOVELLO'S LIBRARY FOR THE DIFFUSION OF MUSICAL KNOWLEDGE.

THE MUSICAL PORTION HAS BEEN REVISED BY VINCENT NOVELLO.

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DEDICATION.—To the Right Honorable Count Casimir Esterhazy von Galantha, Imperial Chamberlain, Patron of the Church-Music Society in Pressburg, Member of many Benevolent Societies, &c., &c., this work is respectfully dedicated by THE EDITOR.

PREFACE TO THE SECOND EDITION.

BY IGNAZ, RITTER VON SEYFRIED.

ALTHOUGH the first edition of this book of instruction met with a highly flattering reception, and was entirely sold off some years ago, yet the editor feels it to be his duty to explain fully, if he cannot justify, some few wants which could not fail to exist in it. The first defect observed, was a too apparent diversity of style, which cannot be denied, but which may be naturally and clearly accounted for. The first volume, a thorough-bass school, had to be compiled to a large extent, as only a very small portion of the necessary materials existed; on the other hand the subjects of the latter volumes, "Guide to Composition," &c. &c., had been worked out with the greatest precision by Albrechtsberger himself, who considered the substance of more importance than the words conveying it; therefore his manuscript reached the printer, written in his usual unadorned style, and nearly in the terms of his verbal instructions. On this account, it required no alteration, but only such additions as were rendered necessary by the extraordinary progress made in the instrumental branch of music during the lapse of more than twenty years. In order to meet the wishes expressed on this point, much has been done—not fruitlessly, it is hoped—in this second carefully revised edition. A further reproof was thrown on the order of the rules. Modern theorists place the study of simple and double counterpoint immediately after each other, and then proceed to the fugue. Albrechtsberger, supported by his oracle, Joh. Jos. Fux, was of a different opinion on this point—and not without sufficient reason. Simple counterpoint merely demands a perfectly sure, grammatical correctness of composition. When this has been steadily attained by the knowledge of certain rules, of the restrictions concerning perfect and imperfect chords, and of the almost despotic law which banishes all dissonant chords—then surely it must prove a real intellectual refreshment to the scholar, to throw off the oppressive yoke, to free himself from the narrow shackles of a chorale, and to write in the free style. Imitations of all intervals, in two, three, or more parts, give him the means to continue his ideas thematically, to order them

symmetrically, to place them in a melodious frame-work, and form from them (in musical metaphor) a large or small tone-picture according to rhythm and rule. Once familiar with the inversions—able to produce the same thought in even new shapes and harmonies—to appear manifold, though uniform—in short, capable of expressing much by little means—thus armed and prepared, the pupil may attack simple fugue, which does not require the aid of double counterpoint. By an intimate knowledge of formulas of this kind, he will become fitted for higher development; double fugues, with two, three, and four subjects, based on the secrets of double counterpoint on the 8ve, 10th, and 12th, unveil their mysteries, while the strictest of all fugal combinations, the canon, with its manifold branches, forms, like a keystone, the crown of his theoretical course. A long experience has also determined the editor to retain this system of order; the only change he has allowed himself to make is, that he has placed Inversion immediately after Imitation, as they are closely connected, and, also, he has transplanted from the *third* volume into the *second*, the short rules on five-part composition, as they complete the instructions on harmony, and belong to this part of the work. The Appendix has received considerable, and, it is hoped, not unwelcome additions. May it aid in fulfilling a former prophecy: "we may, perhaps, be able to express ourselves more fully, by studying and remarking the practical results of the separate and combined use of all instruments." Many circumstances tend to retard the fulfilment of this promise; it must be especially remembered that a compiled work of this kind would become too voluminous if it contained the examples which might be taken from the best masters of all ages, to illustrate the dead letter of the rules; while if containing none, it would not attain its proposed object—that of furnishing practical knowledge, and useful, progressive, and exemplified instruction. May this work serve as a finger-post to indicate the honorable goal which may be reached by one more worthy.

IGNAZ, RITTER VON SEYFRIED.

BIOGRAPHICAL MEMOIR.

JOHN GEORGE ALBRECHTSBERGER first saw the light of this world on the 3rd of February, 1736, in Klosterneuburg, a town about two leagues distant from Vienna. In his seventh year, he was already treble-singer in the monastery of regular canons, belonging to the town, where he also attended the schools. Leopold Pittner, the curate of St. Martin's, in the lower town, became fond of the good-natured boy, whose decided inclination for music did not escape his observation; he instructed him in thorough-bass, became his steady patron, and even caused a small organ to be constructed for him; which relic is still preserved in the village of Kahlenbergdörfchen, situated on the Danube, above Nussdorf, near Vienna. Towards this first benefactor, Albrechtsberger continued through life to entertain the warmest gratitude, and endeavoured upon all occasions to instil the same sentiment into the minds of his children. His great love of learning was displayed when a boy, by his carrying his little clavichord with him into bed, where he usually played until he fell asleep, and awoke to find his beloved instrument still with him. On one occasion, it being Easter Sunday, he came to his master to beg for instruction; the latter would not give a lesson on such a holy day, but as the boy persisted in his petition, he obtained permission to practice by himself. Overjoyed by this indulgence, he played so unusually well, that his listening master not only praised him highly but gave him a handful of small coin in his delight at the boy's talent. In order to continue his studies, Albrechtsberger, at a later period, entered the gymnasium of the Benedictine Abbey at Melk, where, having finished his courses of humanity, he filled the post of organist for twelve years. In this abbey it was customary for the choir-boys to perform small operas during the Carnival, and it happened that one of these representations was honored by the presence of his Majesty, the Emperor Joseph. The little George attracted the attention of the Emperor by his peculiarly beautiful treble voice, and his Majesty commanded that the boy should be presented to him, gave him much

praise and a ducat. When, in 1765, the august bride of this monarch, Princess Josepha of Bavaria, travelled through Melk, Albrechtsberger composed an ode, which was sung in the monastery, and received universal applause. He continued to perfect himself as a profound theorist by intense study of the works of Caldara, Fux, Mann, Riepel, Pergolesi, Graun, Handel, Benda, Hasse, Bach, and others, kindly lent to him by Robert Kimmerling, the director of the choir. Some years after, the Emperor Joseph again passed through Melk, and attended high mass on the Sunday. Albrechtsberger played the organ, and preluded, as usual after service: his performance so pleased his Majesty, that he desired to speak with him, and proposed that he should become Court-organist, as soon as the post should be vacant. While yet a boy, Albrechtsberger had twice the misfortune to fall into the Danube, through inattention, but was luckily saved both times, by boatmen. At a later period he became organist at Raab, and at Mariatafel; for some years he was music-master to a gentleman in Silesia, and at last was engaged as choir-director by the Carmelite monks, in Vienna. This fortunate change of abode enabled him to realize his long-cherished wish of enjoying instruction from the esteemed Court-organist, Mann. Gassmann, the brothers Haydn, and Reuter, made his acquaintance, and the last conceived a great respect for him, when he heard him transpose at sight, and without mistake, his (Reuter's) mass in G, into G[♯] major, on an organ which had been tuned too low in pitch. In the year 1772, he at length obtained the situation promised him by the Emperor; and when Leopold Hoffmann, chapel-master of St. Stephen's cathedral, died in the year 1792, Albrechtsberger was named as his worthiest successor. From this time may date his real influential sphere of action; his best and self-erected monument is what he produced as composer and teacher; his memory will be gratefully loved by contemporaries, and eternally preserved by posterity. In 1798, he received a diploma as honorary member of the Royal

Swedish Musical Academy, and in 1808, by the distinct command of the Emperor, his new mass (composed on the occasion) was performed at the coronation in Pressburg. A short time previous to his death, he composed a *Te Deum*, intended for performance after the treaty of peace, and the return of our Emperor to the capital; but death frustrated his wishes. A few days before his end, he recommended his wife to preserve this score until some especially solemn occurrence in the Imperial family, when she was, in person, to lay this *Te Deum*, the last work which God had permitted him to finish, at the feet of the Emperor, declaring that, "As a true subject, he wished to do homage to his Majesty, even with his latest work." Could a more remarkable event happen to bless the millions of inhabitants dwelling beneath the mild sceptre of Austria, than the solemn espousals of Francis to Caroline Augusta? On this occasion, when all hearts rejoiced, the widow accomplished the desire of the deceased; one of her daughters presented the bequest to his Majesty, who, in remembrance of the great church-composer, most graciously and affably accepted it, and some weeks after, not only signified his content and gratification to the widow, through the medium of Joseph Eybler, Court chapel-master, but also awarded her an Imperial present. All Albrechtsberger's works bear the stamp of simple grandeur and elevated dignity; they are simple, pious, and religious, as he was himself. The so-called free style of composition never became congenial to him, and he often expressed himself on this point with humble sincerity: "It is no merit of mine that I write good fugues, for no idea ever presents itself that is not fitted for double counterpoint. He married, on the 31st August, 1768, Rosalia Weiss, daughter to the sculptor, Bernhard Weiss, of Eggenburg, born the 30th of August, 1740, and married in the Imperial chapel at Vienna. She bore him fifteen children, nine boys and six girls, of whom eight sons and four daughters are already deceased. In his familiar life, Albrechtsberger was generally serious, but always amiable, affable, and, on proper occasions, even jovial; as a man, husband, and father, the strictest performer of duty. His latter years were troubled by the sad companions of weakened old age; the hour of demise approached on the 7th March, 1809—he died as he had lived, with child-like resignation, and as a good Christian, in his seventy-third year; his earthly remains lie in the same churchyard where his intimate friend and brother-in-art, Mozart, found rest eighteen years before, and where in a few months the great Joseph Haydn, who

warmly appreciated them both, rejoined them, "*Sit illis terra levis.*"

J. G. Albrechtsberger had numerous scholars, many of whom, to use his own words, "caused him true joy." Among these may be mentioned:—

Ludwig von Beethoven, in Vienna (died 26th March, 1827).

Peter Eiller von Decret, in Vienna (died 1830).

Baron von Doblhof, in Vienna (died 1837).

Joseph Eybler, Principal Imperial Chapel-master in Vienna.

Stephen Franz, Member of the Imperial Chapel in Vienna.

Johann Fuss, Composer (died March, 1819, in Pesth).

Johann Gänsbacher, Chapel-master at St. Stephen's, Vienna.

John Nepomuk Hummel, Chapel-master to the Grand duke of Weimar (died 17th October, 1837).

Baron Nic. von Krufft (died 16th April, 1818, in Vienna).

M. J. Leidesdorf, Composer and Pianoforte-teacher in Vienna.

Joseph Preindl, Chapel-master at St. Stephen's (Albrechtsberger's successor to the post), Chapel-master at St. Peter's, and free burgher of Vienna, (died 26th October, 1823, in Vienna).

Ambros. Rieder, Choir-director and Schoolmaster in Berchtoldsdorf, near Vienna.

Ignaz, Chevalier von Seyfried, Chapel-master and Director of the Opera in Vienna.

Fr. Schneider, formerly Organist in the Monastery at Melk.

Joseph Triebensee, Chapel-master of the State Theatre in Prague.

Michael Umlauf, Imperial Chapel-master to the Theatre in Vienna.

Joseph Weigl, Imperial Vice-chapel-master in Vienna.

A list of Albrechtsberger's works, the scores of which are placed in the musical archives of his Excellence the Prince Nicolaus von Esterhazy-Galantha, &c. &c. :—

26 Masses.

43 Graduals.

34 Offertories.

Vespers (in C) de Confessore.

„ (in A) de Confessore.

„ (in E^b) de Apostolis.

„ (in C) de Beata Maria Virgine.

„ (in D) de Beata Maria Virgine.

4 Litanies.

Psalm (in D) Magnificat.

" (in D) Magnificat.

" (in C) Dixit Dominus.

" (in A) de Confessore.

Te Deum (in C).

" (in D).

" (in C) for her Majesty the Empress Theresia.

" (in B \flat).

Veni Sancte (in C).

" " (in D).

6 Motets.

5 Salve Regina.

6 Ave Regina.

5 Regina cœli.

5 Alma Redemptoris.

Tantum ergo (in C).

" " (in C).

18 Hymns.

Alleluja (in C).

Miscellaneous Church-music :—

Chorus de Sancta Theresia (in C).

De profundis " " (in D-m).

Memento " " (in G).

Introitus " " (in F).

" " " (in D-m).

" " " (in F).

Circuitus (in C).

" (in D) de Beata Maria Virgine.

Tenebræ (in C-m).

Responsorium (in F).

6 Oratorios, viz.—

Die Pilgrime auf Golgatha.

Kreuz-Erfindung.

Geburt Christi.

Applausus Musicus.

De Nativitate Jesu.

De Passione Domini.

Aria (in B \flat) de Sancto Nepomuceno." (in E \flat) de Sancto Nepomuceno.

" (in G) de Beata Maria Virgine.

" (in F) de Beata Maria Virgine.

" (in D-m) de Passione Domini.

" (in F-m) de Passione Domini.

" (in G) de Sancto Joanni Nepomuceno.

Duetto (in B \flat) de Sancto Joanni Nepomuceno.Coro (in E \flat) de Sancto Joanni Nepomuceno.

An Operetta (with German text).

17 Violin Quartetts.

9 Violin Quintetts.

2 Violin Sestetts.

Miscellaneous pieces :—

Serenade for 5 voices, with oboe obligato.

Quintett, with flute concertante.

Notturmo for 4 voices, with flute obligato.

" " " oboe obligato.

6 Divertimenti a quattoro.

1 Divertimento "

1 " "

Concertino "

28 Divertimenti for 2 violins and violoncello.

Concertos for different instruments :—

Concerto for the harp.

" " organ.

" " trombone.

" " pianoforte.

" " mandora (7 pieces).

Concertini for the harp (4 pieces).

Symphonies :—

Symphony (in F).

" (in D).

" (in D).

" (in C).

A chorus for instruments.

Seventeen masses from the pen of this indefatigable composer are not here mentioned, as some of them were presented to the Emperor, who requested to have them; and some of them, according to the will of the deceased, have become the especial property of the choir to which he devoted the last hours of his artist-life.

A list of J. G. Albrechtsberger's works, which have been published (with an indication of the publisher and the price) :—

	<i>in C. M. fl. kr. Publishers.</i>
Op. 1. Fugen for the Pianoforte . . .	{ 4 0 Hummel. 1 45 Cappel.
" 2. Quatnors en fugues (in D, A, B \flat , F, C, E \flat) p. 2, Viol., Alt. et Velle.	5 0 Hummel.
" 3. Préludes et une fugue p. l'Org. 3 0 "	
" 4. Fuga (in C) per l'Organo . . .	{ 0 30 Cappel. 0 15 Spehr.
" 5. Fuga: Do, re, mi, per l'Org. 0 30 Cappel.	
" 6. Fughe e Preludj per l'Organo 1 0 "	
" 7. Fugues pour l'Orgue . . .	1 30 Mollo.
" 8. Fugues pour l'Orgue . . .	0 50 Artaria.
" 9. Fugues pour l'Orgue . . .	1 20 "
" 10. Fugen für die Orgel . . .	1 0 Haslinger.
" 11. Fugen für die Orgel . . .	1 0 Cappel.
" 12. Prälud. für die Orgel, 1, 2, 3, Lief.	2 15 Haslinger.

Op. 13. Sextuors (in Eb, G-m, D-m)
 p. 2 Vl., 2 Alt., Vcll. et B.
 Liv. 1. 2 30 Riedl.

„ 14. Sextuors (in D, F, C) p. 2 Vl.,
 2 Alt., Vclle. et B. Liv. 2. . 2 30 „

„ 15. Fuga (in C) p. Pianof. a 4 m. . 0 30 Artaria.

„ 16. Fugues pour l'Orgue . . . 1 30 Träg.

„ 17. Fugen für die Orgel . . . 1 0 Haslinger.

„ 18. Fugues pour l'Orgue . . . 1 0 Cappi.

„ 19. Quatuors (in G, Bb, Eb, F, C,
 D-m.) per 2 Violini, Alto et
 Basso 2 30 Artaria.

„ 20. Fugues pour le Pianoforte . 1 0 „

„ 21. Quatuors (in A, D-m., G, C-m.,
 F, Bb) p. 2 Vl., Alte et Basse 2 30 Riedl.

Prélude et Fug. pour le Pianof. à 4 m. 0 45 Haslinger.

Pärlüdien to be played with 3 or 4
 registers. { 0 54 Peters.
 { 1 30 Weigl.

Versetten for the Pianoforte . . . 0 45 Cappi.

Duos, instr. p. Vl. et Vclle. Liv. 1, 2. 2 0 Peters.

Quintett (in C) p. 3. Vl., Alt. et Vclle. 0 45 Riedl.

Sonates à 2 Choeurs (in D, G, C) p. 4
 Viol., 2 Alt. et 2 Vclles. . . . 2 0 „

Generalbass-Schule { 1 0 Peters.
 { 1 12 Artaria.
 { 1 30 Cappi.

Méthode de l'accomp., trad. de l'Alle-
 mand 8. 3 0 Choron.

Ausweichungen von C-dur und C-moll
 in die übrigen Tonarten . . . 0 20 Haslinger.

Inganni (Trugschlüsse). 2. L. d. { 0 45 Peters.
 Ausw. { 0 36 Cappi.

Unterricht über den Gebrauch der
 vermind. u. überm. Intervalle. { 0 45 Peters.
 3 Lief. d. Ausw. { 0 30 Cappi.

Kurze Regeln des reinsten Satzes.
 (2 Ausg.) 0 30 Haslinger.

Anweisung zur Composition . . . 4 30 Breitkopf.

Méthode élément. de Compo. trad. de
 l'Allem. 5 0 Choron.

Clavierschule 1 0 Artaria.

POSTHUMOUS.

50 Versetten und 8 fugen für die
 Orgel. :—

1. Abth. Moll-Tonarten . . 1 30 Haslinger.

2. Abth. Dur-Tonarten . . 1 30 „

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ALBRECHTSBERGER'S THOROUGH-BASS AND HARMONY.

THOROUGH-BASS is the fundamental basis of all music, and must be profoundly studied by all those who desire to dedicate themselves to this beautiful art. Without this science, we can admire the excellence of a composition by the physical impression it may cause, but we can never worthily appreciate its intrinsic merit. With innate talent we may produce some not imperfect compositions, but we cannot satisfactorily account for the matter created, nor vouch for blameless immaculacy in regard to grammatical technicality. Thorough-bass teaches us to reduce to its simple, original, natural, and derived chords, every composition,—for whatever instrument it may be written, and however florid the melody, accompaniment, or embellishments: it grants us a view of the unveiled innermost sanctuary,—shews the whole wonderful construction of a work of art in a skeleton shape, stripped of all ornamental garb: by a mere figured bass, enables the initiated to follow correctly a composition of many parts, throughout all its turns and modulations: it is our sure guide and director,—orders and binds ideas,—straightens paths,—chains and unites that which without its aid would be separate and erring. Therefore let us all become intimate with this elemental science, as our great ancestors were, and it will fare well with us!

I.

ON INTERVALS.

The distance from one tone to another is called an *interval*; as, from *c* to *c♯*, from *d* to *e*:—

Ex. 1.

Ex. 1 shows two staves of music. The first staff contains a sequence of notes: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#. The second staff contains a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Vertical lines connect corresponding notes between the two staves to illustrate intervals.

The intervals are smaller or larger, according to their relative distance from the fundamental note; therefore the smallest interval is a semitone—*c*, *c♯*, *g*, *g♯*. There are only eight intervals, namely:—

Ex. 2.

Unison.	Second.	Third.	Fourth.	Fifth.
1	2	3	4	5

Sixth.	Seventh.	Octave.	Ninth.	Tenth.
6	7	8	9	10

Remark.—The unison is a number, but is not really an interval, as it stands on the same grade as the fundamental note. The tenth, also, may be considered as the third above the octave.

These intervals may be minor, major, diminished, or augmented, according to their position.

The *semitone* may be minor or major; minor when it stands on the same grade with the fundamental note; for example:—

Ex. 3.

Minor semitones.

Ex. 3 shows a single staff of music with notes: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#. Vertical lines connect notes that are a semitone apart.

major when it stands on the next grade; for example:

Ex. 4.

Major semitones.

Ex. 4 shows a single staff of music with notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Vertical lines connect notes that are a major semitone apart.

Remark.—The minor semitone (the minor second) is not considered an interval, as there is no change of grade between it and the fundamental bass; the major semitone (the major second) is considered the first interval, as it stands on a different grade from the fundamental bass.

Two semitones, one major and one minor, make one whole tone; as, from *c* to *d* is a whole tone; the two semitones are, the minor, *c*—*c♯*, and the major, *c♯*—*d*; or the major, *c*—*d♭*, and the minor, *d♭*—*d*. This whole tone is called a *second*; for example:—

Ex. 5.

Ex. 5 shows a single staff of music with notes: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#. Vertical lines connect notes that are a second apart.

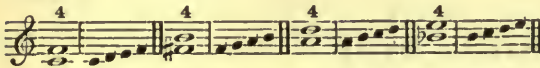
An interval which contains three grades, is called a *third*; for example:—

Ex. 6.

Ex. 6 shows a single staff of music with notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Vertical lines connect notes that are a third apart.

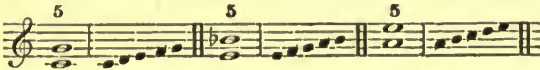
An interval which contains four grades, is called a *fourth*; for example:—

Ex. 7.



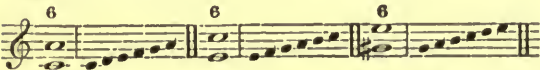
An interval which contains five grades, is called a *fifth*; for example:—

Ex. 8.



An interval which contains six grades, is called a *sixth*; for example:—

Ex. 9.



An interval which contains seven grades, is called a *seventh*; for example:—

Ex. 10.



An interval which contains eight grades, is called an *octave*; for example:—

Ex. 11.



An interval which contains nine grades, is a second above the octave, and is called a *ninth*; for example:

Ex. 12.

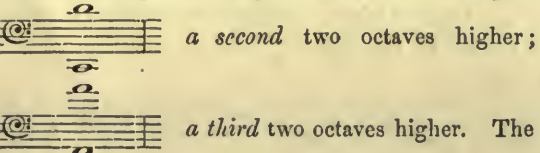


An interval which contains ten grades, is a third above the octave, and is called a *tenth*; for example:

Ex. 13.



In the same manner, follow—*elevenths*, fourths above the octave; *twelfths*, fifths above the octave. Intervals may be placed one or more octaves higher, without losing their original name; for example:



second, fourth, and sixth are exceptions, as they sometimes appear, as will be seen later, in the form of ninths, elevenths, and thirteenth, and therefore must be distinguished from the real seconds, fourths, and sixths.

II.

The *unison* is two-fold—perfect and augmented; for example:—



The *second* is three-fold—minor, major, and augmented; for example:—



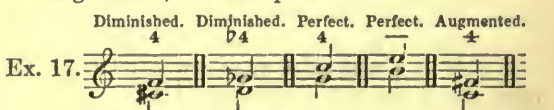
The minor contains a major semitone; the major, a whole tone; the augmented, one whole and one minor semitone.

The *third* is threefold—diminished, minor, and major; for example:—



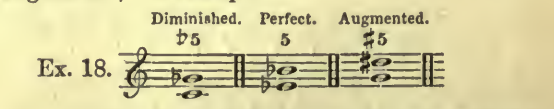
The diminished contains two major semitones; the minor, one whole tone and one major semitone; the major, two whole tones.

The *fourth* is three-fold—diminished, perfect, and augmented; for example:—



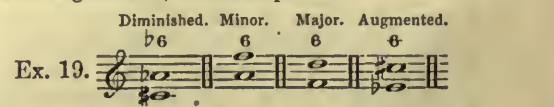
The diminished contains one whole tone and two major semitones; the perfect, or major, two whole tones and one major semitone; the augmented, three whole tones.

The *fifth* is three-fold—diminished, perfect, and augmented; for example:—



The diminished contains two whole tones and two major semitones; the perfect, three whole tones and one major semitone; the augmented, four whole tones.

The *sixth* is four-fold—diminished, minor, major, and augmented; for example:—



The diminished contains two whole tones and three

major semitones; the minor, three whole tones and two major semitones; the major, four whole tones and one major semitone; the augmented, five whole tones.

The seventh is three-fold—diminished, minor, and major; for example:—

Ex. 20.

Diminished. Minor. Major.

The diminished contains three whole tones and three major semitones; the minor, four whole tones and two major semitones; the major, five whole tones and one major semitone.

The octave is generally only two-fold—diminished and perfect; but it is sometimes augmented, and then contains one minor semitone more than the perfect octave; for example:—

Ex. 21.

Diminished. Perfect. Augmented.

The diminished contains four whole tones and three major semitones; the perfect, five whole tones and two major semitones.

The ninth is two-fold—minor and major; for example:—

Minor. Minor. Major.

The tenth, which is, in fact, a repetition of the third an octave higher, is threefold—diminished, minor, and major; for example:—

Diminished. Minor. Major.

III.

There are (with respect to the sound which impresses the ear) two kinds of intervals—the consonant, which produce an agreeable, perfectly soothing effect; the dissonant, which excite a painful and uneasy sensation. The consonants are—the perfect unison, the minor third, the major third, the perfect fifth, the minor sixth, the major sixth, the perfect octave, and the minor and major tenths; for example:

Ex. 24.

1 b3 3 5 b6 6 8 b10 10

a b c d e f g h i

All chords which are composed only of these intervals, are called perfect or consonant chords. The dissonants are—the augmented unison (the minor

semitone), the minor second (the major semitone), and all the remaining intervals; for example:

Ex. 25.

#1 b2 2 # bb3 #3

4 4 4 b5 #5 b6 6 b7

7 b8 #8 b9 9 bb10

All chords which are composed of these intervals, are called discords. But a real consonant becomes a dissonant, by being coupled with such an interval, as—the perfect fifth with a sixth; the sixth with a seventh; the perfect octave with a ninth; as may be seen in the following example:—

Ex. 26.

6/5 3/5 6/3 5/3 6/5 #

9/4 b7/5 b7/3 6/4 b7/2 5/3 6/5 4 5/4 3

The consonants are subdivided into perfect and imperfect. The fifth and octave are perfect; both thirds and sixths are imperfect. Therefore it appears that every chord over a fundamental note, composed of three consonants, must be perfect or imperfect. The common chord only is perfect—the third, fifth, and octave, $\frac{8}{3}$, with its two transpositions—the fifth, octave, and third, $\frac{3}{5}$, or tenth; and the octave, third, and fifth, $\frac{5}{3}$; or when a new position is obtained, by omitting one and doubling some other interval—the third, fifth, and third, $\frac{3}{3}$; and fifth, third, and fifth, $\frac{5}{5}$. The imperfect consonant chord is—third, sixth, and octave, $\frac{8}{6}$, with its two transpositions—third, octave, and sixth, $\frac{6}{8}$; and octave, third, and sixth, $\frac{6}{3}$; and the new positions obtained by omission and doubling—third, sixth, and third, $\frac{3}{6}$; and sixth, sixth, and third, $\frac{6}{6}$; for example:—

Ex. 27.

Perfect consonant chords.

3 5 3 3 5

or 10

Imperfect consonant chords.

Ex. 28.

When one or more dissonants appear in a chord, it always belongs to the class of dissonants, as—third, fifth, and sixth, $\frac{6}{3}$; fifth, sixth, and octave, $\frac{8}{5}$; second, fourth, and sixth, $\frac{6}{4}$; third, fifth, and seventh, $\frac{7}{5}$; fourth, fifth, and octave, $\frac{8}{4}$; third, fifth, and ninth, $\frac{9}{3}$; third, sixth, and octave, $\frac{8}{3}$; also when the third and sixth are minor, and the octave perfect; when the sixth is major, the third minor, and the octave perfect; when the third and sixth are major, and the octave perfect; for example:—

Ex. 29.

These chords, although according to the rule they would belong to the imperfect consonants, are excepted, as is also the chord of the major third, with the minor, diminished, or augmented sixth; for example:—

Ex. 30.

There are in music five principal kinds of chords, viz.:—1st, common chords; 2nd, chords of the seventh; 3rd, chords of the ninth; 4th, chords of the eleventh; and 5th, chords of the thirteenth. The perfect common chord consists of the third and fifth, to which is added the perfect octave in four-part compositions. The twelve keys may be either major or minor; the first require the major, the second the minor third, as is shewn in the following table:—

Ex. 31. Major chords with sharps.

Major chords with flats.

Ex. 32.

Ex. 33.

Minor chords with sharps.

Minor chords with flats.

Ex. 34.

As remote keys, with many sharps or flats, increase the difficulty of reading and execution, it is well to substitute the keys which stand on the same grade; for instance—D \sharp major instead of C \sharp major; A \flat major instead of G \sharp major; B major instead of C \flat major; and so forth.

IV.

The common chord is four-fold—the major, with the major third:—

Ex. 35.

The minor, with the minor third:—

Ex. 36.

The diminished:—

Ex. 37.

The augmented:—

Ex. 38.

Every common chord is capable of two inversions, the first is made by taking the third as the fundamental note, by which the chord of the sixth is produced; for example:—

Ex. 39.

The second is made by taking the fifth as the fundamental note, by which the chord of the six-four is produced; for example:—

Ex. 40.

From this it may be seen how, from a perfect consonant chord, may be made an imperfect, or even a dissonant one. When the perfect fourth is used in conjunction with a minor or major sixth, it is usually called the consonant fourth; when with the fifth, the dissonant fourth; for example:—

Ex. 41.

It may be here remarked, that the common chord is never figured, and that the third, fifth, and octave are always to be played with an unfigured bass note; a #, b, or ♯ above it, expresses the kind of third, and thereby denotes a minor or a major key; for example:—

Ex. 42.

The #, b, or ♯ always relates to the third; and it must be understood, that whenever this is major, the fifth and octave must be perfect.

V.

Of these four common chords, two are consonant—the minor and major; *c, e, g*—*a, c, e*: and two are dissonant—the diminished and the augmented; *b, d, f*—*c, e, g#*; for example:—

Ex. 43.

It follows, from what has been already said, that every chord, whether perfect, imperfect, or dissonant, may be taken in three different positions: in the position of the octave, when the octave of the fundamental note (the tonic) is highest; in the position of the fifth, when the fifth (dominant) is highest; in the position of the third, when the third is highest; for example:—

Perfect Chords.

Ex. 44. Position of the 8th, of the 5th, of the 3rd.

In this key, *f* is the tonic, and *c* the dominant; being the fifth above, and the fourth below; for example:—

Imperfect Chords.

Ex. 45. The 6th is here used instead of the 5th. Position of the 3rd. Position of the 5ve.

b is the tonic, *f* the dominant; for example:—

Ex. 46.

It will be almost superfluous to add, that the terms of "position of the third, fifth, and octave," must not be used with chords, which, according to their peculiarity, are without those intervals; the terms of "first, second, and third positions," must be substituted.

VI.

It has already been said, that all chords of the second, fourth, seventh, and ninth, are dissonants; when these intervals are bound—that is, when the note already heard is not repeated—they are called prepared; for example:—

Ex. 47.

VII.

The second principal kind of chord, the chord of the seventh, consists of a third, fifth, and seventh; for example:—

Ex. 48.

The chord of the seventh may be major, minor, or diminished; for example:—

Ex. 49. 

Each of these chords is capable of three inversions—firstly, with the third for the bass; secondly, with the fifth for the bass; and thirdly, with the seventh itself for the bass.

Ex. 50. 

In this, the chord of the seventh becomes the chord of the five-six.

Ex. 51. 

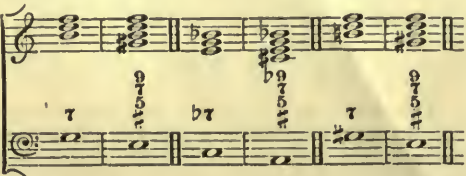
In this, it becomes the chord of the third, fourth, and sixth.

Ex. 52. 

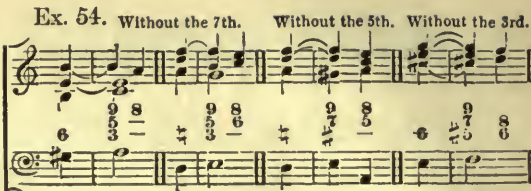
In this inversion, the chord of the seventh becomes the chord of the second, fourth, and sixth. The fourth thus formed is considered as a consonant; but all chords of the seventh, with their inversions, are dissonants.

VIII.


The third principal kind of chords, the chord of the ninth, is formed when a note, a third below the chord of the seventh, is added to it; for instance, in the chord of the seventh, *g, b, d, f*, add *e* as bass under the *g*, and the chord of the ninth will be produced, consisting of a third, fifth, seventh, and ninth; for example:—

Ex. 53. 

In four-part accompaniment, one interval in this chord is usually omitted, either the seventh, fifth, or third; for example:—

Ex. 54. Without the 7th. Without the 5th. Without the 3rd. 

Although the ninth is played upon the same note as the second, and represents, to a certain degree, the same interval an octave higher, yet a decided difference exists between these intervals; for the ninth, in real chords of the ninth, is prepared above, and descends; whereas the second obliges the fundamental note to descend a grade, being already prepared by a bind; for example:—

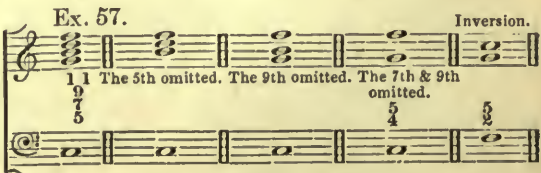
Ex. 55. 

IX.

The fourth principal kind of chord, the chord of the eleventh, is formed when a note, a fifth below the chord of the seventh, is added to it; for instance, to the chord of *g, b, d, f*, add *c* as bass, and the chord of the eleventh will be produced, consisting of the fifth, seventh, ninth, and eleventh; for example:—

Ex. 56. 

In accompaniment, one interval of this chord is always omitted,—even two occasionally; if the omitted notes are the seventh and ninth, the three-note chord containing the fifth and eleventh is called the chord of the fourth and fifth; should this be inverted, and the fourth taken as bass, the chord of the second and fifth is produced; for example:—

Ex. 57. 

The eleventh and fourth are different; they are differently accompanied, and peculiarly treated, as will be shewn in the sequel.

X.

The fifth and last principal kind of chord, the chord of the thirteenth, is also formed from the chord of the seventh, when a note, a seventh below the fundamental note, is added to it; for instance, to the diminished chord of the seventh, *g#, b, d, f*; add

as bass the seventh below $g\sharp - a$, and the chord of the thirteenth is produced, consisting of the seventh, ninth, eleventh, and thirteenth; for example:—

Ex. 58.

One interval is usually omitted; either the seventh, ninth, or eleventh; for example:—

Ex. 59. 7th omitted. 9th omitted. 11th omitted.

The chord of the thirteenth, although similar in sound, must be distinguished from the chord of the sixth, from which it differs in its implied intervals and in its resolution.

XI.

The movement of consonant chords is fourfold: direct, when all the parts ascend or descend:—

Ex. 60.

contrary, when one part descends while the other ascends:—

Ex. 61.

oblique, when one part remains stationary, or is repeated, while the other moves:—

Ex. 62.

and parallel, when the parts remain on their grade, and are continuously repeated:—

Ex. 63.

The following rules may here be given. The contrary movement must be used in passing from one perfect consonant chord to another:—

Ex. 64.

or one part may remain stationary:—

Ex. 65.

All movements may be used in passing from a perfect to an imperfect consonant chord; for instance, from an octave or fifth to a third or sixth:—

Ex. 66.

The contrary or oblique movement must be used in passing from an imperfect to a perfect consonant chord:—

Ex. 67.

All four movements may be used in passing from one imperfect to another imperfect consonant chord:—

Ex. 68.

Two consecutive perfect fifths or octaves must be carefully avoided, as they not only sound thin, but are extremely offensive to the ear:—

Ex. 69.

In a composition of many parts, however, a succession of octaves may be used, and dispersed through different instruments, partly high and partly low; in this case, they are not considered consecutive octaves, but doubled, trebled, and fourfold unisons, and are by no means objectionable.

XII.

Dissonant chords are used in a threefold manner: first, as passing notes:—

Ex. 70.

In this example, the tenths, $e c$, and the sixths, $g b$, — c, e , are consonant chords, and both f 's, d , and b , regular passing dissonants. Secondly, as changing notes:—

Ex. 71.

In this example, f and d are changing notes in the accented division of the bar, and are only suspensions of the following consonants, e and c . Thirdly, as suspensions:—

Ex. 72.

In this example, the seventh, c , is produced by the change in the bass.

XIII.

When two different notes are played to one chord (either in the lower or higher part), only one of them belongs to the chord. When it is the first note, and it falls on the accented division of the bar, the second note, which forms the after-sound, is called a passing note:—

Ex. 73.

c and *e* belong to the chord; *d* and *f* are passing notes. When the second note is an interval of the chord, then the first note, although it may fall on the accented division of the bar, does not belong to the chord, and is called a changing note:—

Ex. 74.

e and *c* are part of the chord; *f* and *d* are changing notes. Three points must be attended to, in the employment of dissonants by suspension: first, their preparation; secondly, their percussive; and thirdly, their resolution. The preparation of a dissonant is effected by using it as a consonant in the even part of a bar, before its real percussive:—

Ex. 75.

Their resolution is effected by causing the dissonant interval, after its percussive, to ascend or descend a grade, on to a consonant:—

Ex. 76.

This proves that the real percussive, which is generally prepared, is always a dissonant, but that the preparation and resolution must be consonant. Further, it may be remarked, that in the fourth, seventh, ninth, eleventh, and thirteenth, the highest part of the interval is dissonant and must descend a grade for its resolution:—

Ex. 77.

An exception to this rule is the major seventh, when it is in conjunction with a fourth, minor sixth, ninth, eleventh, or minor thirteenth; which must then ascend one grade:—

Ex. 78.

In the second and augmented fourth, the lowest part of the interval is dissonant, and must, as a rule, descend a grade for its resolution:—

Ex. 79.

In the diminished fifth, the highest part is dissonant, and must descend one grade:—

Ex. 80.

Although certain dissonants—for instance, the minor seventh above the dominant; the diminished fifth, with its inversion; and the augmented fourth—may be used without preparation in free style, yet they must always be regularly resolved. In the free style, one dissonant is often resolved by another but this license originates from a particular figure which we shall explain in the sequel.

XIV.

In order to facilitate reading, and a rapid general view, it has become the universal rule, not to figure the fundamental bass with all the intervals contained in a chord; therefore it is highly necessary for those who would become good figured-bass players, to know the implied intervals which belong to each figure. When the bass note has no figure, a perfect common chord is always to be played:—

Ex. 81.

A *b*, *#*, or *♯* indicates that the third is to be diminished, minor, or major. The figure 2, the second, always implies the fourth and the sixth:—

Ex. 82.

Should a fifth be written above the second, $\frac{5}{2}$, one of these intervals, either the fifth or the second, must be doubled:—

Ex. 83.

Horizontal lines after figures, $\frac{5}{2}$ —, indicate that both the intervals played are to remain on the following fundamental note; for as the bass, as we know, must necessarily descend a half or a whole tone, in order to resolve the second, which then becomes a third, a new figuring is thus avoided. By the resolution of the second into a third, a new chord is produced, which in four-part compositions is accompanied by a fifth and sixth, and so formed into a third, fifth, and sixth, or chord of the third and sixth:—

Ex. 84.

XV.

The diminished third implies the diminished fifth and diminished seventh:—

Ex. 85.

The minor and major third, we already know, imply the fifth and octave, whether the fundamental note be unfigured, or have above it a 3, in order to produce the minor or major chord. Should it happen that many perfect chords follow each other, the player must use contrary movement, as in the direct movement prohibited fifths and octaves would constantly occur:—

Ex. 86.

Direct movement. Contrary movement.

Bad. Good.

When many successive thirds are marked above a progressive bass, only the last and first chords are played in four parts; the intermediate ones are accompanied in three parts, and even in two, when the time is quick:—

Ex. 87.

XVI.

The diminished fourth implies the doubled minor sixth:—

Ex. 88.

In this case, the fundamental bass takes the seventh major grade, which is called the leading note. In the above example, $f\sharp$ is the leading note to the scale of G, and $c\sharp$ the leading note to the scale of D.

The perfect fourth implies the perfect fifth and perfect octave; and is, in this form, eminently adapted to the cadence:—

Ex. 89.

If the sixth is to be used instead of the fifth, this must be indicated by figuring:—

Ex. 90.

The augmented fourth implies the major second and the major sixth:—

Ex. 91.

In case the minor third is to be used instead of the second (especially in minor keys), this interval must be indicated by its figure; excepting when the bass moves upwards a minor third, and itself indicates the interval, rendering an especial figuring unnecessary:—

Ex. 92.

XVII.

The diminished fifth, whether prepared or unprepared, implies the minor third and minor sixth; the fundamental note, however, must stand on the fourth or seventh major grade of the scale, and ascend a major semitone to resolve itself upon the fifth or eighth grade:—

Ex. 93.

Prepared. Unprepared.

6 5 # 5 5 4 3

7th grade. 7th grade. 4th grade.

F # is the seventh major grade of the scale of G major, and leads to the eighth; *g* # is the leading note to A minor; and *c* # the fourth major grade of the tonic G, which is resolved by ascending a major semitone into the dominant. When it happens that the fundamental note stands on the second grade of a minor key, or on the seventh of a major key, and moves away from it, the octave may be used instead of the sixth:—

Ex. 94.

8

8

b5 b b b7

A is on the second grade in the key of G minor, but on the seventh in the key of B *b* major; therefore the sixth is omitted throughout, and the octave substituted.

The perfect fifth implies the minor or major third and the perfect octave; and forms, as we already know, the perfect triad:—

Ex. 95.

5 b # b7

This interval does not require to be figured, because all unfigured bass notes are accompanied with common chords; but the quality of the third must be indicated, when it requires to be heightened or lowered according to the key.

The augmented fifth, which usually only appears after the perfect fifth as a passing note, always implies the major third and the perfect octave:—

Ex. 96.

5 5 # 5 # 7 8

The major seventh seldom appears as a suspension of the octave.

XVIII.

The diminished sixth, which occurs rarely, and is always used as a preparation of the imperfect fifth, implies the minor third and diminished seventh:—

Ex. 97.

b6 b7 # 5

The minor and major sixth imply the third and the octave, or the third or the sixth may be doubled:—

Ex. 98.

Doubled sixth. Doubled third.

6 b6 6

A third or a sixth may be played alone, without doubling:—

Ex. 99.

6 b6 6

Care must be taken not to double the major third or major sixth, when it stands on the seventh major grade, and is the leading note; as it would then become the octave of the fundamental note, and produce too sharp an impression on the ear; for example:

Ex. 100.

b6 6

Ex. 101.

b6 6

B is the seventh major grade of the key of C, and sounds disagreeably by being doubled. In example 101, the last skip in the highest part, from *ab* to *b7*, is faulty, because the melody is unnatural, and difficult to execute. When many sixths follow each other, it is well to choose the contrary movement in playing them, in order to avoid prohibited fifths and octaves; it adds to the grace of their performance, also, to omit an interval occasionally, and double some other:

Ex. 102.

6 6 b6 6 b6 7 # 8

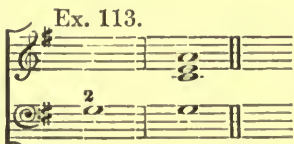
The augmented sixth implies either a doubled third, or a major third and an augmented fourth, or a perfect fifth with a major third; but this must not be followed by a perfect, but by a chord of the six-four, in order to avoid two perfect consecutive fifths:

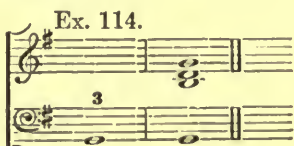
Although the ninth sounds like a heightened second, we have already become acquainted with the difference by which we may recognise them. Firstly, the second is accompanied by the fourth and sixth, while the ninth is accompanied by the third and fifth.—Secondly, the second (unless a passing note) is always a preparation to the bass; the ninth is always prepared by the accompanying intervals.

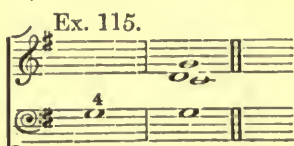
XXII.

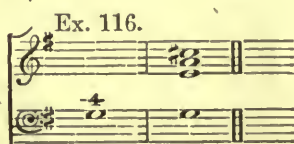
In order to attain facility in accompanying a figured bass freely and without fault, the scholar will find it a very useful study to make himself intimately acquainted with the following tables, and vividly to impress on his memory the intervals belonging to each fundamental note, in all keys. An unfigured bass, unless marked by "unisons," or "tasto solo" (which signifies the left hand alone, entirely without accompaniment), implies in all cases a common chord:—

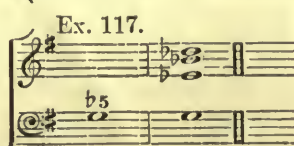
Ex. 112. 

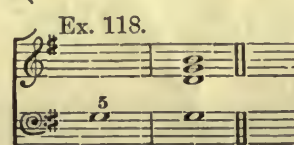
The second implies the fourth and sixth:— 

The third implies the fifth and octave:— 

The fourth implies the fifth and octave:— 

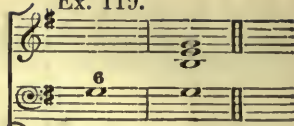
The augmented fourth implies the second and sixth:— 

The diminished fifth implies the minor third and the minor sixth:— 

The perfect fifth implies the third and octave:— 

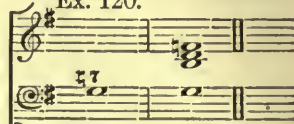
Ex. 119.

The sixth implies the third and octave:—



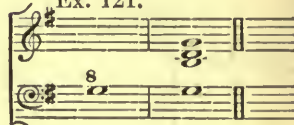
Ex. 120.

The seventh implies the third and fifth:—



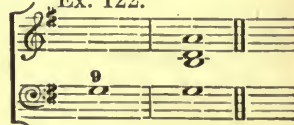
Ex. 121.

The octave implies the third and fifth:—



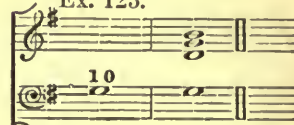
Ex. 122.

The ninth implies the third and fifth:—



Ex. 123.

The tenth implies the fifth and octave:—

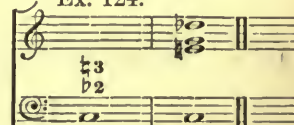


XXIII.

When two figures are placed over a bass note, they are accompanied by the following implied intervals:—

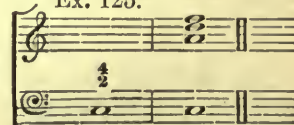
Ex. 124.

The minor second, with the major third, imply the fifth:—



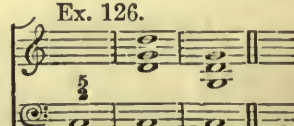
Ex. 125.

The second, with the fourth, imply the sixth:—



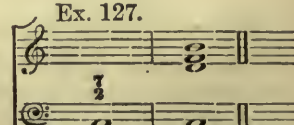
Ex. 126.

The second, with the fifth, imply one of the same doubled:—



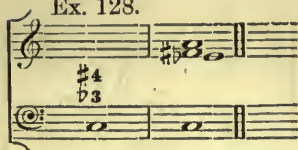
Ex. 127.

The second, with the major seventh, imply the fourth:—



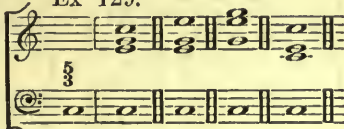
Ex. 128.

The third, with the fourth, imply the sixth:—



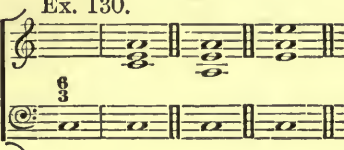
Ex. 129.

The third, with the fifth, imply the octave, or one interval doubled:—



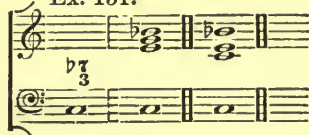
Ex. 130.

The third, with the sixth, imply the octave, or one interval doubled:—



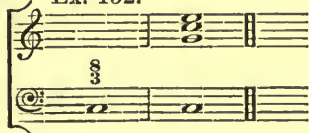
Ex. 131.

The third, with the seventh, imply the fifth or the octave:—



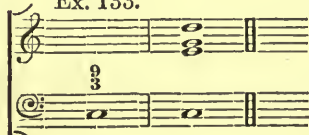
Ex. 132.

The third, with the octave, imply the fifth:—



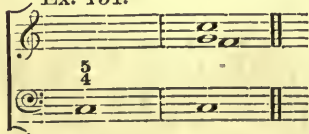
Ex. 133.

The third, with the ninth, imply the fifth:—



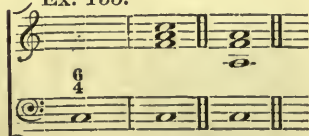
Ex. 134.

The fourth, with the fifth, imply the octave:—



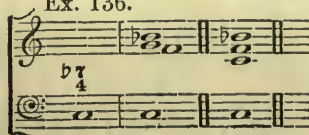
Ex. 135.

The fourth, with the sixth, imply the octave or the doubled sixth:—



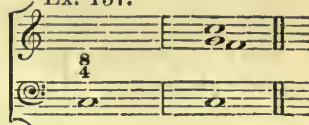
Ex. 136.

The fourth, with the minor seventh, imply the fifth or the octave:—



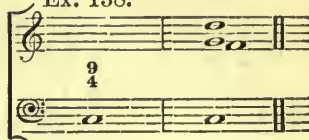
Ex. 137.

The fourth, with the octave, imply the fifth:—



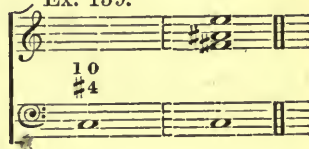
Ex. 138.

The fourth, with the ninth, imply the fifth:—



Ex. 139.

The fourth, with the tenth, imply the augmented sixth:—



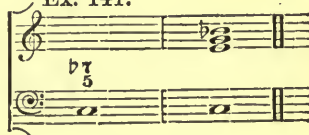
Ex. 140.

The fifth, with the sixth, imply the third or octave:—



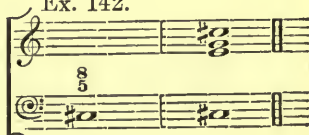
Ex. 141.

The fifth, with the seventh, imply the third:—



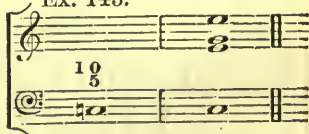
Ex. 142.

The imperfect fifth, with the octave, imply the minor third:—



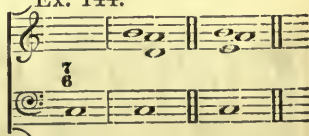
Ex. 143.

The fifth, with the tenth, imply the third:—



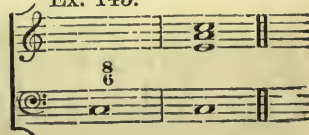
Ex. 144.

The sixth, with the seventh, imply the second or third:—



Ex. 145.

The sixth, with the octave, imply the third:—



Ex. 146.

The sixth, with the ninth, imply the third:—

Ex. 147.

The seventh, with the octave, imply the third:—

Ex. 148.

The seventh, with the ninth, imply the third:—

Ex. 149.

The octave, with the ninth, imply the fourth:—

Ex. 150.

The octave, with the tenth, imply the fifth:—

XXIV.

It is furthermore necessary to become well acquainted with the harmonic triad, and its derivatives—the chord of the sixth, and the chord of the six-four—in all positions and in all keys. In the first position, the octave is highest, the fifth is in the middle, and the third is lowest:—

Ex. 151. Major Triads.

XXV.

In the second position, the third is highest, the octave is in the middle, and the fifth is lowest:—

Ex. 152.

XXVI.

In the third position, the fifth is highest, the third is in the middle, and the octave is lowest:—

Ex. 153.

12 pairs of musical staves showing chord progressions in the third position. Each pair consists of a treble clef staff and a bass clef staff. The chords are labeled with '6', '4', and '5' to indicate fingerings. The notes are arranged such that the fifth is the highest note, the third is in the middle, and the octave is the lowest.

XXVII.

Examples of minor triads are similarly given.

1.—In the position of the octave:—

Ex. 154.

8 pairs of musical staves showing chord progressions in the position of the octave. Each pair consists of a treble clef staff and a bass clef staff. The chords are labeled with '6', '4', and '5' to indicate fingerings.

12 pairs of musical staves showing chord progressions in the position of the third. Each pair consists of a treble clef staff and a bass clef staff. The chords are labeled with '6', '4', and '5' to indicate fingerings.

XXVIII.

2.—In the position of the third:—

Ex. 155.

12 pairs of musical staves showing chord progressions in the position of the third. Each pair consists of a treble clef staff and a bass clef staff. The chords are labeled with '6', '4', and '5' to indicate fingerings.

XXIX.

3.—In the position of the fifth:—

Ex. 156.

XXX.

When many triads follow each other, care must be taken—firstly, that the third, fifth, and octave shall alternately stand on the highest grade; secondly, to use oblique and contrary movement, in order to avoid the error of consecutive fifths and octaves; thirdly, to keep the chords as near as possible to each other, and to avoid distant skips; fourthly, to substitute the unison for the octave, when the parts, and therefore the hands, come immediately together; for example:—

Ex. 157.

Consecutive fifths and octaves, produced by direct movement:—

Ex. 158.

Improved by the use of contrary movement:—

Ex. 159.

Faulty, because of the distant skips:—

Ex. 160.

Exercises on various triads:—

Ex. 161.

XXXII.

In order to avoid, in direct movement, the fifths and octaves, prohibited on account of the disagreeable effect they produce on the ear, it is necessary sometimes to double some interval; and a player from figured bass must endeavour to be able at one glance to recognize what is required by the progression of the fundamental part. Consonant intervals may be doubled. Firstly, the minor and major third, when the latter does not stand on the seventh major grade of the tonic, where it is the leading note; for ex. :—

Ex. 163.

B is the seventh major note of the scale of *C*, and must therefore not be doubled, as it already impresses the ear more strongly than the other tones, being the leading note. If the fifth *d* is added in five-part composition, the defect is improved: Secondly, the minor and major sixth, which, however, must not be the leading note; for example :—

Ex. 164.

Neither sixth, being leading note to *C*, may be doubled. Thirdly, the perfect fifth. Fourthly, the perfect octave; but only when the bass regularly ends on a perfect chord after a major seventh; for example :—

Ex. 165.

The following dissonant intervals may be doubled. Firstly, the major second when accompanied by the fifth; for example :—

Ex. 166.

Secondly, the perfect fourth in consonant chords of the six-four; for example :—

Ex. 167.

Thirdly, the perfect fifth accompanied by the second; for example :—

Ex. 168.

XXXIII.

Every skip to an augmented interval is unmelodious, and therefore defective; for instance—to the augmented second, from *f* to *g#*; to the augmented fourth, from *c* to *f#*; to the augmented fifth, from *c* to *g#* :—

Ex. 169.

Augmented 2nd. Augmented 4th. Augmented 5th.

It is infinitely preferable to use the inversions of these intervals—that is, the same notes, but in a different position: for instance—the diminished seventh instead of the augmented second; the diminished fifth instead of the augmented fourth; the diminished fourth instead of the augmented fifth :—

Ex. 170.

Diminished 7th. Diminished 5th. Diminished 4th.

XXXIV.

In the following exercise, the doubled third or sixth is quite necessary, as, without them, two octaves would follow in direct movement :—

Ex. 171.

Position of the third.

Position of the octave.

or:

Position of the fifth.

XXXV.

When a bass part ascends or descends eight equal grades, it is usual to meet with it slightly figured, or quite unfigured. On account of its direct progression, it requires an accompaniment in contrary movement; therefore the student must diligently practise this formula in all major and minor keys, and in its three positions, as the knowledge of it is highly necessary for preluding.

Ascending scale in major keys :—

Position of the octave.

Ex. 172.

Position of the third.

Position of the fifth.

Ascending scale in minor keys:—

Position of the octave.

Position of the third.

Position of the fifth.

Descending scale in major keys:—

Position of the octave.

Position of the third.

Position of the fifth.

Descending scale in minor keys:—

Position of the octave.

Position of the third.

Position of the fifth.

XXXVI.

When the fundamental part slowly ascends or descends, the accompaniment is more graceful and varied if two chords are introduced over each note, these being suspended dissonants resolved into harmonious consonants; for example:—

Ex. 173.

Although we have said that the lowest interval in the augmented fourth must be resolved by descending, yet this rule only applies to the fourth which is placed next the bass; when it is placed in the inner part, it forms an exception; for example:—

Ex. 174.

In this example, the augmented fourth, $f\sharp-c$, is not resolved into the sixth, $g-b$, but by ascending to the fourth, $g-d$:—

Ex. 175.

In accompanying the major sixth, we may substitute for the octave or doubled third, a fourth; and this interval is even preferable, as it is the octave of the note to which the major sixth forms a major third, but to which the minor third only forms a seventh, and should therefore not be doubled, according to strict rule, although innumerable examples by the best composers sanction this exception :

Ex. 176.

When many sixths follow each other above an uninterrupted ascending or descending bass, they may be played in three parts, with only the third :—

Ex. 177.

or the third, sixth, and octave may be alternately doubled, to obtain a full four-part accompaniment :—

Ex. 178.

But the first method is preferable, as in four-parts hidden fifths and octaves are produced, and although occurring in the inner part, are prohibited in strict composition. These successions of three-six belong to the passages which most easily induce the fault of consecutive fifths and octaves ; because although the figures placed over the fundamental bass indicate the intervals of the chord, yet they do not decide the precise position of the octave where the chord is to be played ; for instance, violins execute the following figures :—

Ex. 179.

Vio. 1.

Vio. 2.

Basso.

the organist, meantime, finds nothing in his part more than the figure 6, which indicates that he is to play chords of $\frac{6}{3}$. Unacquainted with the distance at which the instruments accompany, and obedient to the rule of keeping chords as near as possible to each other, he chooses the middle position :—

Ex. 180.

and, without his dreaming of such a thing, the following ear-splitting fifths and octaves crash out into existence :—

Ex. 181.

XXXVII.

The case just shown, leads us to speak especially of the *six hazardous progressions*, which must be carefully avoided, in order not to fall into similar errors. These hazardous progressions occur—firstly, when the second is the lowest interval of the accompaniment, and is consequently next the bass ; for example :—

Ex. 182.

Another position must be taken, or an interval omitted; for example:—

Ex. 183.

If one of the fifths be *perfect*, and the other *imperfect*, this progression may be used in free style; but it is always more advisable to change the position of the latter chord in such a manner, that the second must descend; for example:—

Ex. 184.

Secondly, when the augmented fourth forms the innermost of the accompanying intervals; for ex.:—

Ex. 185.

This bad position may be avoided, either by omitting the second, or by descending from the first chord to the chord of the augmented fourth; for ex.:

Ex. 186.

Thirdly, when a chord of the sixth follows a common chord, or *vice-versa*, over a progressing bass; the only manner of avoiding the harshness thus produced, which not even contrary movement can mollify, is to omit the third interval—that is, the octave of the fundamental note; for example:—

Ex. 187.

Should the sixth be followed by a triad containing a dissonant diminished fifth, then in every case the accompanying intervals must ascend in contrary movement to the bass; for example:—

Ex. 188.

An equally objectionable case, is when the sixth follows the fifth, because two perfect fifths are produced in the upper part; the sixths therefore must be doubled, or the interval taken in another position; for example:—

Ex. 189.

Instead of. Better thus.

An imperfect fifth may not proceed to a perfect fifth, either in ascending or descending, $c - b$ even when the imperfect fifth forms a chord of the sixth by the position of the fundamental note; therefore, an interval must be omitted, or a different position chosen; for example:—

Ex. 190.

Instead of. Better thus.

Fourthly, when many sixths follow each other in direct movement, by which, sometimes consecutive fifths, and sometimes consecutive octaves to the bass, are produced; for example:—

Ex. 191.

This bad position may be remedied by contrary movement, or proper doubling; for example:—

Ex. 192.

Fifthly, when sevenths occur, accompanied by the third and fifth, and are resolved on a perfect triad:

which produces a prohibited succession of fifths; for example:—

Ex. 193.

Therefore, the position must be changed, the contrary movement used, or, sometimes, an interval doubled; for example:—

Ex. 194.

Or the intervals may be divided into the two hands; for example:—

Ex. 195.

But in this manner, hidden fifths must be guarded against; for example:—

Ex. 196.

$\begin{matrix} g \\ c\sharp \\ b \end{matrix}$, here it would be better to double the third, and to make $c\sharp$ ascend to $d\sharp$; thus:—

Ex. 197.

To obtain contrary movement, it is not allowable to resolve the leading note by descending:—

Ex. 198.

as $c\sharp$ is the seventh major tone of D, and in this character always requires to be resolved by ascending one grade, for example:—

Ex. 199.

Sixthly, when either of the ninths lie in the upper or inner part, and a chord of the five-six, with the diminished fifth, is produced by a rise of one third in the bass, by which two perfect fifths follow each other; for example:—

Ex. 200.

This error, which is likely to occur principally in the position of the fifth, may be avoided—firstly, by omitting an interval, and doubling another consonant one; for instance, in minor keys, the perfect fifth is omitted and the minor third doubled; in major keys, the fifth may be retained, but the third in the following chord of the five-six must be doubled, and the sixth played afterwards; or this chord must be divided, and the fifth introduced after the sixth:—

Ex. 201.

Secondly, by playing such a succession of ninths in three parts only, in the same manner as successions of sevenths, prepared fourths, and seconds; for ex :

Ex. 202.

Should the player desire to use four-part accompaniment, then, thirdly, contrary movement is the surest method, and cannot be too highly recommended in most cases :—

Ex. 203.

XXXVIII.

We will now treat of the chord of the seventh, and its appropriate progressions. In examining the following example, we shall perceive, firstly, that in the second chord the fifth *a* is omitted, and the octave of the fundamental note substituted, in order to avoid consecutive fifths, viz. : $\begin{matrix} g-a \\ c-d \end{matrix}$. Secondly, that in the second chord, the seventh *c* has been prepared by appearing as octave in the first chord, and is resolved, in the third chord, on *b*, the third of the fundamental note, *g*; while the *f*, which formed the third, becomes the seventh of the present bass, *g*. Thirdly, that the third *c* in the fifth chord appears as the seventh in the sixth chord, and by changing to *b*, becomes the fifth of the chord of E minor, in which, however, the third *g* is doubled and the octave *e* is omitted, to prevent a perfect fifth following an imperfect fifth in direct movement, $\begin{matrix} c-b \\ f\sharp-e \end{matrix}$:

Ex. 204.

The scholar must transpose the following exercise into all keys, according to the above example :—

Ex. 205.

XXXIX.

Whoever is sufficiently acquainted with these progressions of the seventh, also knows the treatment of its derivatives; as the fifth in the chord of the five-six, the third in the chord of the three-four-six, the second in the chord of the two-four-six (when it is placed next the bass), must all be treated in a similar manner, as will be clearly seen in the following examples. We will first change these two sevenths :—

Ex. 206.

By altering the position of the intervals of the first chord of the seventh (reckoning among them the omitted fifth, *a*), ^{*c*}_{*f*} we create the chord of the three-five-six :—

Ex. 207.

The former minor third, *f*, is now taken as fundamental note, above which *a* forms a third, *c* a fifth, and *d* a sixth. The following chord is also naturally produced from it:—the original seventh, *f*, remains as bass; *g* becomes the second; *b* the fourth; and *d* the sixth. The bass returns one grade to *e*, and requires a chord of the three-six as a half-cadence, instead of the former perfect cadence :

Ex. 208.

We will now convert the second chord of the seventh into a chord of the three-four-six :—

Ex. 209.

In order to do this, we must, in the first chord of the seventh, omit the fifth *a*, and the octave *d*, and double the third. While the seventh *c* descends, according to rule, upon *b*, the bass remains upon the former fifth, *d*, and the other intervals change their positions : the seventh, *f*, becomes the third; the fundamental note, *g*, the fourth; the third, *b*, the sixth; the bass rises a whole tone, and again requires a sixth :—

Ex. 210.

We will now convert the first chord of the seventh into a chord of the second :—

Ex. 211.

The seventh, *c*, which is placed above, becomes a prepared second in the bass; the fundamental note, *d*, becomes the real contiguous second to it; the third, *f*, becomes the fourth; and the fifth, *a*, the sixth. The suspended bass, *c*, true to its nature, descends one grade to *b*, and draws after it, in parallel motion, the sixth, *a*, on to *g*; while the other intervals change their names, but nevertheless occupy the same position; thus the fourth, *f*, becomes the fifth; and the second, *d*, becomes the third—whereby the full chord of the three-five-six is created, which is resolved upon the perfect tonic, as a complete termination :—

Ex. 212.

We have already shewn that the chord of the ninth proceeds from the chord of the seventh, as it is created by adding a third below the fundamental note; for instance, place under the intervals of the

chord of the seventh, f , d , b , the third below, e , b , and g

the chord of the ninth is produced :—

Ex. 213.

As this ninth is really only the seventh of the original chord, it is to be treated in the same manner. The f , which formed the seventh to the original bass, g , becomes the ninth when e is taken as the fundamental note; and the former fifth, d , becomes the seventh. But as the chord of the ninth is not always used in five parts, and as the fifth or seventh may be omitted at pleasure, thus :—

Ex. 214.

it will be very useful to practise the following exercise in all keys, and in both manners :—

Ex. 215.

The chord of the eleventh, which is produced by adding a fifth below to the chord of the seventh,

$f-f$
 $d-d$
 thus, $b-b$
 $g-g$
 c

Ex. 216.

requires the same treatment, and may be played in four parts, by omitting the fifth or ninth; for ex. :—

Ex. 217.

The following example will serve as an exercise on the different positions. It is to be remarked that in figuring, the number 4 is used instead of 11, as the eleventh is merely a fourth an octave higher :—

Ex. 218.

or:

The 5th omitted.

The 9th omitted.

In the following example, the ninth placed above the fundamental note may be resolved either by ascending to the tenth, or descending to the octave. When the seventh is omitted, the harmony of the eleventh is usually and best prepared by the chord of the seventh, of which it is a derivative by inversion; for example:—

Ex. 219.

In order to shew the origin of the harmony of the eleventh as clearly as possible, we will again take the chord of the seventh as a model, $\begin{matrix} c \\ f \\ d \end{matrix}$:—

Ex. 220.

Change the fundamental note to the fifth below, g :—

Ex. 221.

and we shall produce the incomplete chord of the eleventh, either with the ninth omitted, or with the seventh and ninth omitted, in which latter case, the octave of the bass must be doubled. This incomplete chord of the eleventh is generally called the chord of the four-five :—

Ex. 222. $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 3 \end{matrix}$

Ex. 223. $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 3 \end{matrix}$ or: $\begin{matrix} 7 \\ 3 \end{matrix}$

Exercise on the first manner :—

Ex. 224.

Original chord: $\begin{matrix} 7 \\ 4 \end{matrix}$

With the 9th omitted. $\begin{matrix} 7 \\ 4 \end{matrix}$

Exercise on the second manner :—

Ex. 225.

With the seventh and ninth omitted, and the octave doubled. $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$

or $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$

The chord of the thirteenth also proceeds from the chord of the seventh, and therefore requires the

same treatment. We have said that it is produced by adding a seventh below the bass; for instance,

add to f the fundamental note, a , viz. : b

Ex. 226.

and the seventh, f , will become the thirteenth (or sixth above the octave); the fifth, d , will become the eleventh (or fourth above); the third, b , will become the ninth; and the former fundamental note, g , will become the seventh, or leading note: the eleventh, d , must be resolved by descending; but the ninth, b , may be resolved by descending or ascending. As the chord of the thirteenth is sometimes reduced by omitting the seventh or the ninth, it is usually prepared by the harmony of the seventh, from which it is derived, that the intervals may be present, and capable of being used as suspensions; for example:—

Ex. 227.

Exercise:—

Ex. 228.

XL.

The correct figuring of a bass is so important a point, that we shall treat of it now in detail. The signs which are placed above fundamental notes, to denote the appropriate intervals of each chord, are— firstly, the numbers from 1 to 9 (that is, from the unison to the ninth); for the intervals requiring two figures, the eleventh and thirteenth are marked an octave lower, as fourth and fifth, to facilitate quick reading. Secondly, the signs \sharp , \times , b , bb , and \natural , sharp, double sharp, flat, double flat, and natural, which are used to raise and lower intervals, or reduce them to the original grade indicated by the key. Thirdly, successive short lines, ---- which indicate the repetition of one and the same interval.

XLI.

The advantages and principal qualities of a full-figured bass, are, *ease* and *correctness*. It will be *easy*, if marked with as few figures as possible, because many figures weary the eye unnecessarily, and confuse the general view; besides which, they are useless, as all those who have studied thorough-bass properly, will know every interval implied by one or more figures, according to given rules. It will be *correct*, if the different and characteristic chords are marked by such sufficient and clear signs, as shall render it impossible for the initiated to mistake one harmony for another.

XLII.

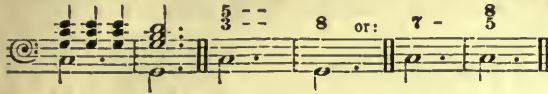
If a chord cannot be sufficiently indicated by one figure, two or more must be used; these are usually placed perpendicularly above each other, and over the fundamental note, but sometimes beneath it when room is wanting:—

Ex. 229.

XLIII.

If chords are to be repeatedly struck above one bass note, proper signs must be used to indicate the same:—

Ex. 230.



XLIV.

If a harmony is to be struck on a changing note, this must be indicated by a transverse ascending line, and the figure is placed above the real fundamental note of the chord:—



XLV.

The common chord requires no figure, or merely a single figure, 8, 5, or 3; the major third is indicated by a #, the minor third by a b or ♭, according to the modulations made by the fundamental harmony to foreign and unrelated keys. The diminished triad is often marked in the manner of Telemann, thus:—

Ex. 232.



This sign is called the Telemann curve.

XLVI.

The chord of the second is sufficiently indicated by the figure 2.

XLVII.

The single figure 6 requires the third, with a doubling of one of these intervals, or the octave added as a fourth part.

The chord of the fourth and sixth is indicated by	6
" " fourth and fifth "	4
" " fifth and sixth "	5
" " fifth and second "	2
" " ninth, with the third or fifth	9
" " ninth, with the seventh	9
" " third and fourth "	4
" " thirteenth on the fundamental bass	13
" " seventh, with the fourth	7
" " ninth, with the fourth "	9

XLVIII.

When all the parts progress in unison, the bass alone is played, or may be doubled in the right hand to produce *forte*. The word *tasto*, or *tasto solo*, indicates that the note is to be held on, and only to be again struck when it begins to weaken or to cease.

XLIX.

In case the position of the right hand has become too high or too low, and the player should desire to change it to a more appropriate situation, he can only do so in consonant harmonies.

L.

Although it is a general rule to accompany in four parts, yet many cases present themselves, in which an accompaniment in three, or even two parts, produces an infinitely better effect. But judgment on this point can only be gained by mature experience; therefore the student must keep strictly to the rule, and diligently practise in four parts.

LI.

An accompaniment is in four parts, although only three different notes appear, when an unison is substituted for the octave, in confined space, or when an interval is doubled according to the rules of progression.

LII.

It is hardly necessary to remind the student, that those who would devote themselves to the study of thorough-bass, must have acquired the knowledge and habitual practice of playing in all keys.

LIII.

All consonants may be doubled; but no dissonants, as they sound disagreeably, and produce consecutive octaves in their resolutions.

LIV.

At every principal division of a bar, a chord must be struck; according to this rule, four chords are to be struck in a bar of common time:—

Ex. 233.



Figured bass notation for Example 234: $-2 \overset{6}{5} \overset{9}{6} \overset{6}{5} \overset{9}{6} \overset{6}{5} \overset{9}{6} \overset{6}{5} \overset{9}{6} \overset{6}{5}$

LV.

Two chords are to be struck in every bar containing two divisions, viz. :—in bars of *alla breve*, or two minims; of two crotchets; of six crotchets; and of six quavers—when, in quick time, these are accented by two beats; for example :—

Ex. 234.

Figured bass notation for Example 234: $2 \overset{6}{5} \overset{9}{6} \overset{6}{5}$

Figured bass notation for Example 234: $2 \overset{6}{5} \overset{9}{6} \overset{6}{5}$

Allegro.

Figured bass notation for Example 234: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

Vivace.

Figured bass notation for Example 234: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

LVI.

Three chords are to be played in every bar containing three divisions, viz. :—in bars of three quavers; of three crotchets; of three minims; and of nine quavers—when the movement is slow; for example :—

Ex. 235.

Figured bass notation for Example 235: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

Figured bass notation for Example 236: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

LVII.

These rules remain unchanged, even when the figured bass is divided into many small parts, or is interrupted by passing notes. Whether the bass proceed in quavers, pass through the harmony, or roll on in semi-quavers or even shorter notes, the chords must always be struck on the real division of the bar, unless especial figuring indicate the contrary; for instance, four, in a bar of common time :—

Ex. 236.

Figured bass notation for Example 236: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

Figured bass notation for Example 236: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

three, in a bar of triple time :—

Ex. 237.

Figured bass notation for Example 237: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$

Figured bass notation for Example 237: $\overset{6}{5} \overset{9}{6} \overset{6}{5}$ and so forth.

Where a bar in triple time is to be played in quick movement, two chords are sufficient—one on the first and last crotchet or quaver; for example:—

Ex. 238. *Con brio.*

With triplets, a single chord is to be played on the first note; for example:—

Ex. 239. *Andante.*

LVIII.

We have already learned that every dissonant must be resolved into a consonant, but it is nowise necessary that the resolution should follow immediately; it may be prolonged or suspended by remaining on its grade, and be changed into a new interval before being resolved according to its rule:—

Ex. 240.

In this example, *c*, which is the fourth above the bass, *g*, in the third chord ($\frac{9}{4}$), becomes a fifth, when the bass descends to *f*, and thus its regular resolution

into the consonant third, *b*, of the perfect chord, $\frac{9}{d}$

is postponed from the fourth to the fifth chord. Another manner of prolonging dissonants is by transposition of the harmony, that is, by introducing the same chord in another position of the intervals, and thus changing a dissonant original chord into an inversion, or an inversion into an original chord:—

Ex. 241.

In No. 1, the original chord of the seventh, $\frac{f, d, b, g}{g}$, is changed to its derivative, the chord of the fifth and sixth, before it is regularly resolved into the common chord of C major. In No. 2, the chord of the fifth and sixth is changed to its original position, the chord of the seventh. In No. 3, the chord of

the second, $\frac{g}{d}$ is changed to its derivative, the chord of the third and fourth, $\frac{f}{d}$

LIX.

In free style, an unprepared dissonant may be used in two cases. Firstly, when one dissonant is resolved into another; for instance, when a ninth or a seventh:—

Ex. 242.

In this example, the ninth is always resolved into the seventh, which, in its turn, is resolved into the imperfect fifth. In order to perceive clearly this

process, we must imagine a passing consonant between the two dissonants; for example:—

Ex. 243.

The imaginary octave, *g*, forms to the ear the transition of the ninth to the seventh, or a seventh which is resolved into an augmented fourth:—

Ex. 244.

In this example, the imaginary sixth, *b*, forms the consonant link between the seventh and fourth:—

Ex. 245.

Secondly, when a dissonant is taken immediately after a consonant chord. This usually occurs in cadences with the seventh; for instance, from C major with the seventh, to A minor—from F to D minor:—

Ex. 246.

With the derived and inverted chords of the fifth and sixth, the third and fourth, and the chord of the second; for instance, from C to A minor, from F to D minor, with the chord of the fifth and sixth:—

Ex. 247.

or, the same progression with the third and fourth:—

Ex. 248.

and from the consonant sixth above *e*, through the chord of the second to the same interval above *c*, *a*, and *f*:—

Ex. 249.

With the minor seventh in major keys, or the diminished seventh in minor keys, which is placed on the seventh major grade; and with its derivative chords; for example:—

Ex. 250.

With the minor chord of the seventh, placed on the second major note in minor keys; for instance, *f* in A minor:—

Ex. 251.

With the minor chord of the ninth, over a bass placed on the dominant of a minor key; for

instance: $\begin{matrix} f \\ d \\ b \\ \# \\ e \end{matrix}$

Ex. 252.

And with the major chord of the ninth, over a bass placed on the dominant of a major key; for

instance: $\begin{matrix} a \\ f \\ d \\ b \\ g \end{matrix}$

Ex. 253.

And last y, the chord of the augmented second, which always has its place on the sixth grade of all minor keys; for instance, on *f* in A minor :—

Ex. 260.

The augmented sixth has its place on the same grade, in minor keys :—

Ex. 261.

The chord of the eleventh, consisting of a fifth, seventh, ninth, and eleventh (or fourth above), always has its place on the tonic or fundamental note; for example :—

Ex. 262.

The chord of the thirteenth, which, besides this interval (or sixth above), consists of a seventh, ninth, and eleventh, has its place, without exception, on the tonic of every minor key; for example :—

Ex. 263.

With the seventh omitted. With the ninth omitted.

LXII.

In recapitulation of all the rules given, the following examples of all the intervals should be diligently practised, in all positions and in all keys. The student will find this the surest method of becoming a ready and practical player from figured bass.

Common chords in major keys :—

Ex. 264.

In contrary movement.

Ex. 265.

Position of the octave.

In this exercise, we must observe,—firstly, that when the fundamental bass ascends a fifth, as in the concluding chords, *f* and *c*, the accompaniment must be made in contrary movement; secondly, when a progression is made in contrary movement, the position of the octave is preferable, as both others, especially the position of the third, frequently produce hidden fifths, which distress a fine ear :—

Ex. 266.

Common chords in minor keys :—

Ex. 267.

Telemann's curve.

In this exercise, we must observe,—firstly, that contrary movement must be used in this progression, as the direct movement would produce hidden fifths and octaves, and a skip to an augmented second would occur in the two penultimate chords. Secondly, on this account, the position of the third is preferable to the others :—

Ex. 268.

Chords of the minor second :—

Ex. 269.

1st Remark.—If, in the second chord, the major third, *g*[#], is taken instead of the minor third, *g*, the second must ascend ; for example :—

Without sixths.

Ex. 270.

which, however, could not be used in a four-part accompaniment, as either two perfect fifths would be produced by ascending :—

Ex. 271.

or an unmelodious skip to an augmented second would be produced by descending :—

Ex. 272.

2nd Remark.—This progression always begins on the tonic, and ends on the dominant :—

Ex. 273.

Chords of the major second :—

Position of the fifth. Position of the third.

Ex. 274.

Position of the octave.

Chords of the augmented second :—

Ex. 275.

Position of the third. Position of the fifth.

Position of the octave.

Chords of the prepared fourth, in major keys :—

Ex. 276.

Position of the fifth. Position of the octave.

Position of the third.

Chords of the prepared fourth, in minor keys :—

Ex. 277.

Position of the octave. Position of the third. Position of the fifth.

3rd Remark.—The third or the sixth must always be doubled in the chords of the sixth which here occur, otherwise consecutive fifths, $a-b$, $d-e$:—

Ex. 278.

or consecutive octaves with the bass, $f-e$ will be produced :—

Ex. 279.

4th Remark.—If the augmented sixth is used, the third must be doubled, and the positions of the octave and fifth are to be used, but never the position of the third, to avoid committing the above error :—

Ex. 280.

Chords of the augmented fourth, with the second and sixth :—

Ex. 281.

Position of the 3rd. Position of the 5ve. Position of the 5th.

Ex. 281 shows musical notation for chords of the augmented fourth with the second and sixth in various positions. The notation includes treble and bass clefs, and various accidentals. Fingerings are indicated by numbers 4 and 6. The chords are shown in three positions: Position of the 3rd, Position of the 5ve, and Position of the 5th.

Chords of the augmented fourth, with the minor third and major sixth :—

Ex. 282.

Position of the fifth. Position of the third.

Ex. 282 shows musical notation for chords of the augmented fourth with the minor third and major sixth in various positions. The notation includes treble and bass clefs, and various accidentals. Fingerings are indicated by numbers 4 and 6. The chords are shown in three positions: Position of the fifth, Position of the third, and Position of the octave.

Remark.—In a succession of many sixths, contrary movement must be principally used, an interval sometimes omitted, and the third or sixth doubled, when this last is not placed on the seventh major grade; occasionally, the fourth is substituted for the octave as a fourth interval;

for instance, instead, $\begin{matrix} b-b \\ f-g \\ d-f \\ d-d \end{matrix}$:—

Chords of the sixth :—

Ex. 283.

Ex. 283 shows musical notation for chords of the sixth in various positions. The notation includes treble and bass clefs, and various accidentals. Fingerings are indicated by numbers 4 and 6. The chords are shown in three positions: Position of the fifth, Position of the third, and Position of the octave.

Chords of the prepared diminished seventh :—

Ex. 284.

Position of the octave. Position of the third.

Ex. 284 shows musical notation for chords of the prepared diminished seventh in various positions. The notation includes treble and bass clefs, and various accidentals. Fingerings are indicated by numbers 5, 6, 7, and 6. The chords are shown in three positions: Position of the octave, Position of the third, and Position of the fifth.

Chords of the minor seventh, with the third and octave, or with the doubled third:—

Ex. 285.

Position of the 5th. Position of the 8ve. Position of the 3rd.

Chords of the minor seventh, with the third and fifth:—

Ex. 286.

Remark.—When the fundamental part ascends a whole tone to the prepared seventh, the fifth must be omitted; should it descend a half or a whole tone, the octave is omitted, or the sixth itself is doubled in the preparatory chord of the sixth; for example:—

Chords of the major seventh, which take a doubled bass instead of the fifth or octave, with an ascending bass:—

Ex. 288.

Position of the 3rd. Position of the 5th. Position of the 8ve.

In a succession of sevenths above a bass moving in alternate fourths and fifths, the first seventh is ac-

complicated with the third and octave, and the second with the third and fifth; or vice-versa:—

Ex. 289.

When these sevenths appear in conjunction with prepared fourths, the fifth and octave are alternately added as complementary intervals:—

When these sevenths appear in conjunction with prepared fourths, the fifth and octave are alternately added as complementary intervals:—

Ex. 290.

Inversions:—

Ex. 291.

Chords of the prepared minor ninth, which always begin on the sub-dominant, in a perfect triad, which forms the preparation of the dominant; and end on the tonic:—

Ex. 292.

Chords of the prepared major ninth:—

Ex. 293.

Remark.—In a rolling bass, one chord is played to an equal run in a bar of even measure :—

Ex. 294.

With an unequal run, a chord is played on each division of the bar :—

Ex. 295.

because, in the first case, the fundamental harmony of C major remains unchanged, but in the second, is altered at each division; for instance, C major—F major; A minor—E major. In bars of uneven measure, one chord is played to equal or unequal runs :—

Ex. 296.

Also, when the bass rolls through a perfect harmony :—

Ex. 297.

Also, when imperfect or dissonant passing notes occur :—

Ex. 298.

But, when the fundamental part modulates to different keys, every note which is not a passing one should be properly figured, and accompanied with its particular chord; for example :—

Ex. 299.

LXIII.

The following and concluding exercises may serve as models for the student, who may compose similar ones for himself in all keys. He will sooner attain his ultimate goal, if he refuse the aid of the written accompanying chords, and follow the simple figured bass, which will be, in all cases, his surest guide.

LXIV.

Exercise on chords of the prepared second :—
Ex. 300.

LXV.

Exercise on progressions of chords of the third, which are generally unfigured :—

Ex. 301.

LXVI.

Exercise in three parts, on chords of the prepared fourth, wherein the fifth must never remain, but must move to the octave; the last is an exception, leads to the conclusion, while the other octaves preparations of the fourth :—

LXVII.

Exercise in four parts, on chords of the prepared fourth :—

LXVIII.

Exercise on chords of the unprepared fourth and sixth :—

LXIX.

Exercise on chords of the prepared fourth and sixth :—

LXX.

When these chords resolve into the harmony of the diminished fifth—which, by its nature, already requires the minor sixth—the sixth must be doubled instead of the octave :—

LXXI.

Exercise on chords of the fifth and sixth :—

Ex. 307.

LXXII.

Exercise on chords of the sixth :—

Ex. 308.

LXXIII.

Exercise on chords of the prepared seventh :—

Ex. 309.

LXXIV.

Exercise on chords of the transient second :—

Ex. 310.

LXXV.

Exercise on chords of the prepared second and fifth :—

Ex. 311.

LXXVI.

Exercise on chords of the second, fourth and fifth :—

Ex. 312.

LXXVII.

Exercise on chords of the passing seventh :—

Ex. 313.

LXXVIII.

Exercise on chords of the ninth :—

Ex. 314.

LXXIX.

Exercise on chords of the fourth and ninth :—

Ex. 315.

LXXX.

Exercise on chords of the sixth and ninth :—

Ex. 316.

LXXXI.

Exercise on chords of the seventh and ninth :—

Ex. 317.

LXXXII.

Exercise in three parts, on various chords :—

Ex. 318.

Moderato.

shall always appear in the quality of fifth above the unison or octave of the bass ; for example :—

Ex. 324.

Fifth to the octave of the bass Fifth to the unison of the bass

In this method of procedure, we must observe,—
Firstly, that the third must occasionally be doubled, in order to avoid consecutive fifths, although in many-part composition hidden fifths are allowed. When the third is doubled, the octave may lie in the upper or inner part ; for, as the fifth is omitted, a consonant fourth cannot possibly be produced :—

Ex. 325.

Secondly, that, to avoid consecutive octaves and unisons, the fifth must occasionally be doubled :—

Ex. 326.

Thirdly, that thirds may be doubled with the fifth, in three-part—

Ex. 327.

as well as in four-part composition :—

Ex. 328.

Of course these thirds must never be leading notes. A composition, however, which only contains perfect chords, without doubled thirds, is always the most pure and clear ; for the sake of variety, the third and the octave may alternate with the third and the fifth,—but the doubled unison, or octave above, is only fitted for the final cadence, as this two-part harmony would sound too thin in the middle :—

Ex. 329.

As this method is very restricted, license is given to use imperfect chords (chords of the sixth) among consonants ; but care must be taken to change the consonant fourth into a fifth, in the following manner :

Ex. 330.

Instead of: thus: Instead of: thus: or: or:

or: or: or:

As, in pure harmony, the consonant fourth, the chord of the fourth and sixth, and all other dissonant intervals are excluded, it results that only the perfect major and minor chords, and the chord of the sixth, 8 8 8 8, 5 5 6 b6, remain for our use ; in order to avoid #3 #3 #3 b3

forming the consonant fourth, in the first case, the octave—and in the second case, the sixth—must never lie in the upper part. In chords of the sixth, we must not only guard against diminished and augmented sixths, but also against,—Firstly, those in which the third is major, but the sixth minor ; for example :—

Ex. 331.

because in them is contained either a diminished fourth—

Ex. 332.

or an augmented fifth :—

Ex. 333.

Secondly, those in which the third is minor, and the sixth major; for example:—

Ex. 334.

because they contain either an augmented fourth—

Ex. 335.

or an imperfect fifth:—

Ex. 336.

Example of pure composition, consisting entirely of perfect consonant chords:—

MISERERE.

Ex. 337.

By ALBRECHTSBERGER.

Mi-se-re-re me-i De-us: se-cundum
Mi-se-re-re me-i De-us: se-cundum
Mi-se-re-ro me-i De-us: se-cundum
Mi-se-re-re me-i De-us: se-cundum

magnam mi-se-ri-cor-di-am tu - - - am.
magnam mi-se-ri-cor-di-am tu - - - am.
magnam mi-se-ri-cor-di-am tu - - - am.
magnam mi-se-ri-cor-di-am tu - - - am.

Example of pure composition, consisting of perfect and imperfect chords:—

Ex. 338.

By the same.

Amplius la-va me ab i-ni-qui-ta-te me-a.
Amplius la-va me ab i-ni-qui-ta-te me-a.
Amplius la-va me ab i-ni-qui-ta-te me-a.
Amplius la-va me ab i-ni-qui-ta-te me-a.

et a pec-ca-to me-o me-o munda me.
et a pec-ca-to me-o me-o munda me.
et a pec-ca-to me-o me-o munda me.
et a pec-ca-to me-o me-o munda me.

HYMN (without the consonant fourth.)

Ex. 339.

By the same.

Andante.

Lauda Sion salva-to-rem, lauda ducem et pasto -
Lauda Sion salva-to-rem, lauda ducem et pasto -
Lauda Sion salva-to-rem, lauda ducem et pasto -
Lauda Sion salva-to-rem, lauda ducem et pasto -

-rem, in hym-nis et can-ti-cis:
-rem, in hym-nis et can-ti-cis: Quantum
-rem, in hym-nis et can-ti-cis:
-rem, in hym-nis et can-ti-cis:

Quan-tum po-tes, tantum au-de, qui-a major om-ni
po-tes, tantum au-de, qui-a ma-jor om-ni
Quan-tum po-tes, tantum au-de, qui-a ma-jor om-ni
Quantum po-tes, tantum au-de,

lau-de, qui-a major om-ni lau-de, nec lau-da - -
lau-de, qui-a ma-jor om-ni lau-de, nec lau-
lau-de, qui-a ma-jor om-ni lau-de, nec lau-
qui-a ma-jor om-ni lau-de,

- re suf - fi - cis, nec lau - da - re suf - fi - cis.
 - da - re suf - fi - cis, lau - da - re suf - fi - cis.
 - da - re suf - fi - cis, lau - da - re suf - fi - cis.
 nec lau - da - re, lau - da - re suf - fi - cis.

LXXXV.

Great care and caution are necessary to compose in the pure style, with none but consonant chords; while a certainty obtainable only by practice and experience, is equally necessary to the proper use and introduction of dissonant, diminished, and augmented intervals. To promote this end, we will again treat of these important intervals, and add much matter worthy of attention.

LXXXVI.

The diminished third, which only occurs in minor keys, has its place on the augmented fourth of the fundamental note; for instance, on $c\sharp$ in G minor, and on $a\sharp$ in E minor:—

Ex. 340. Ex. 341.

This diminished third must always be prepared in the preceding chord—is resolved by descending—is distinguished from the minor third by being marked with the Telemann's curve—and is accompanied with the imperfect fifth and diminished seventh; as shewn in the following example:—

Ex. 342.

It may be also considered as the substitute for the minor third in the chord of the diminished seventh, and is often found in this character, as sounding less harsh; thus:—

Ex. 343.

LXXXVII.

The diminished fourth, which is naturally only the prepared third of the chord of the fifth and sixth, or chord of the diminished seventh, has its place on the seventh major tone, or leading note, of all minor keys; as:—

Ex. 344. In G minor, on $f\sharp$
 Ex. 345. In E minor, on $d\sharp$

and is, in all cases, treated in the same manner as the diminished third; like the latter, it must be prepared in the preceding chord, and is resolved by descending; for example:—

Ex. 346.

LXXXVIII.

The diminished or imperfect fifth has its place on the seventh major grade, in major and minor keys. It is accompanied by the minor third and sixth—may be used with or without preparation; but in the latter case, must be resolved by descending; for example:—

Ex. 347.

LXXXIX.

The minor fifth has its place on the seventh major grade, in major keys, and is accompanied by the minor third and perfect octave. In minor keys, it

has its place on the second major grade; always presuming that the bass moves in skips, and that the harmony is in four parts. This diminished triad is usually indicated by the "Telemann's curve," and as this fifth is considered an imperfect consonant, preparation and resolution are unnecessary; for example:—

Ex. 348.

XC.

The diminished sixth has its place on the augmented fourth, and only occurs in minor keys; for example:—

Ex. 349.

It is met with in the chord of the diminished seventh, where it appears as a suspension of the imperfect fifth, and must be prepared and resolved by descending:—

Ex. 350.

As the imperfect fifth may be suspended by the diminished sixth, so also the diminished seventh may be suspended at the same time, by the diminished octave; for example:—

Ex. 351.

XCI.

The diminished seventh, which can only be used in minor keys, has its place either on the augmented fourth, or on the seventh major grade, or leading note; for example:—

Ex. 352.

It may be used with or without preparation; in the first case, it is usually accompanied by the minor third and imperfect fifth; it must always be resolved by descending:—

Ex. 353.

XCII.

The diminished octave, which is (as may be seen from the above) a suspension of the seventh which immediately follows it, has its place on the augmented fourth, both in major and minor keys; it is accompanied by the third and fifth, and must be prepared and resolved by descending; for example:—

Ex. 354.

XCIII.

The augmented unison may be considered, to a certain degree, as a regular passing note. It has its place on the unison, or tonic, in all keys—is accompanied by the third and fifth, or by the fourth and sixth—and is resolved by ascending; for example:—

Ex. 355.

XCIV.

The augmented second has its place on the minor sixth, in minor keys; it is prepared in the fundamental part, and is resolved by descending; this dissonant interval is accompanied by the augmented fourth and major sixth:—

Ex. 356.

XCIV.

The augmented third has its place on the minor second, in all minor keys; accompanied by the major second and augmented fifth, it is an anticipated chord, which changes into the third, augmented fourth, and sixth; for example:—

Ex. 357.

XCVI.

The augmented fourth has its place on the perfect fourth of every major or minor key, when in conjunction with the second or minor third and the major sixth; it may be used without preparation, or as a passing note, and must always be resolved by ascending; for example:—

Ex. 358.

When, however, this interval occurs in minor keys, in conjunction with the fifth and octave, or as a suspension, with the augmented second and major sixth, it has its place on the minor sixth; for example:—

Ex. 359.

XCVII.

The augmented fifth has its place on all major triads, in major keys, and on the minor third only in minor keys, when it is accompanied by the third and octave. Both as a prepared or passing note, it is resolved by ascending. When it is found in conjunction with other dissonants, the accompanying intervals must, of course, be changed:—

Ex. 360.

XCVIII.

The augmented sixth has its place on the minor sixth of minor keys, and is always resolved by ascending. Its original chord is the doubly diminished triad. This interval is accompanied either by the doubled major third; for example:—

Ex. 361.

or by the major third and augmented fourth, which latter, however, must be already prepared as a fifth; for example:—

Ex. 362.

or (when a chord of the fourth and sixth follows it) by the major third and perfect fifth, in major keys; for example:—

Ex. 363.

XCIX.

Although every composition has a principal key, in which it begins, and must regularly end, yet it would be wearisome and monotonous were it to remain always in the same key. "Variety is pleasing!" is an ancient and true proverb; therefore, when a phrase has been worked out in the principal key long enough for the ear to distinguish the tonic and recognise it firmly, the laws of variety require a change to other keys, and this is called "*Modulation.*" Modulation is the art of connecting near or distant keys, by an apt, easy, naturally flowing, or occasionally by an unexpected and surprising succession of chords. From every key there are five simple modulations to relative keys; for instance:—

- From C major to G major (the dominant).
- C " E minor (the third above).
- C " A minor (the sixth above).
- C " D minor (the second above).
- C " F major (the fourth above).

Which return to the key from which they started, viz., C major:—

Ex. 364.

The same applies to minor keys; for instance:—

- From A minor to C major (the minor third above).
- A " E minor (the dominant).
- A " G major (the minor seventh above).
- A " D minor (the fourth above).
- A " F major (the sixth above).

And from thence home again:—

Ex. 365.

The most natural method of modulating to another and relative key (say the dominant) is to use the chord of the minor seventh belonging to that key, or one of its inversions; for example:—

From C major to G major.

Ex. 366.

The harmony in this example remains in the original key—C major—during six chords; in the seventh, it changes to the dominant, G major, through the

chord of the augmented fourth and second, f_d^{\sharp} , which is an inversion of the chord of the minor seventh, f_d^{\sharp} :

Or, from A minor to E minor.

Ex. 367.

In this example, also, the modulation occurs in the seventh chord by the harmony of the fourth and second, f_e^{\sharp} , which is an inversion of the chord of the seventh, f_e^{\sharp} , which leads to the key of E minor.

CI.

Another leading chord is the imperfect fifth with the sixth; for instance, from C major to A minor:—

Ex. 368.

The modulation begins with the sixth chord, d c :
 $f\#$
 a deceptive cadence here occurs, for the ear expects a cadence of G major; but the following-chord of the fifth and sixth, b , satisfies all doubt, and leads unexpectedly to A minor:—
 $g\#$

Or: from A minor to C major.

Ex. 369.

The sixth chord f c a prepares the following chord of the fifth and sixth, f d and this leads most naturally to the harmony of C major:—
 g b

Or: from C major to F major.

Ex. 370

Another leading chord is the major sixth with the minor third; for example:—

From A minor to D minor.

Ex. 371.

Or: from C major to E minor.

Ex. 372.

Or: from A minor to F major.

Ex. 373.

Or: from C major to D minor.

Ex. 374.

Or: from A minor to G major.

Ex. 375.

In the eighth chord of this example, the chord of the fifth and sixth already hints at the direction of the modulation; but the sixth in the eleventh chord really and decidedly indicates G major.

CII.

The diminished seventh is very well adapted for modulation into all keys, by the means of some intermediate chords; for example:—

From C major, to D major or minor.

Ex. 376.

to E major or minor.

Ex. 377.

Ex. 378. to F major or minor.

Ex. 379. to G major or minor.

Ex. 380. to A major or minor.

Ex. 381. to B major or minor.

Ex. 382. to B flat major or minor.

Ex. 383. to A flat major or minor.

Ex. 384. to F sharp major or minor.

Ex. 385. to E flat major or minor.

Ex. 386.

CIII.

This chord, which is called enharmonic, is capable of four transformations, by means of which we can modulate to all keys—for instance, with the diminished seventh, imperfect fifth, and minor third; for example:—

Ex. 387. 1st.

CIV.

With the major sixth, diminished fifth, and minor third; for example:—

Ex. 388.

CV.

With the major sixth, augmented fourth, and minor third; for example:—

Ex. 389.

CVI.

With the augmented second, augmented fourth, and major sixth; for example:—

Ex. 390.

CVII.

By skilful management, it is possible to modulate from one and the same perfect triad into all keys; for example:—

From the perfect triad of C major, to D flat major.

Ex. 391.

Ex. 392. to D major.

Ex. 393. to E flat major.

Ex. 394. to E major.

Ex. 395. to F major.

Ex. 396. to F sharp major.

Ex. 397. to G major.

Ex. 398. to A flat major.

Ex. 399. to A major.

Ex. 400. to B flat major

Ex. 401. to B major.

Ex. 402. to C sharp minor.

Ex. 403. to D minor.

Ex. 404. to E flat minor.

Ex. 405. to E minor.

Ex. 406. to F minor.

to F sharp minor.

Ex. 407.

Musical notation for Ex. 407, showing a sequence of chords in F sharp minor. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a bass line with figured bass notation: 7, 6, 5, 4, 3, 2, 1.

to G minor.

Ex. 408.

Musical notation for Ex. 408, showing a sequence of chords in G minor. The notation includes a treble clef, a key signature of one flat (F), and a bass line with figured bass notation: 4, b, b, 4, 3, b.

to G sharp minor.

Ex. 409.

Musical notation for Ex. 409, showing a sequence of chords in G sharp minor. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a bass line with figured bass notation: 7, 6, 5, 4, 3, 2, 1, x.

to A minor.

Ex. 410.

Musical notation for Ex. 410, showing a sequence of chords in A minor. The notation includes a treble clef, a key signature of no sharps or flats, and a bass line with figured bass notation: 4, 3, 4, 3, 2, 1.

to B flat minor.

Ex. 411.

Musical notation for Ex. 411, showing a sequence of chords in B flat minor. The notation includes a treble clef, a key signature of two flats (Bb and Eb), and a bass line with figured bass notation: b7, b5, 9, b, b4, 3, b.

to B minor.

Ex. 412.

Musical notation for Ex. 412, showing a sequence of chords in B minor. The notation includes a treble clef, a key signature of no sharps or flats, and a bass line with figured bass notation: 2, 3, 5, 4, 3, 2, 1.

to C minor.

Ex. 413.

Musical notation for Ex. 413, showing a sequence of chords in C minor. The notation includes a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a bass line with figured bass notation: b7, b6, 4, b.

In like manner, from C minor to C# minor.

Ex. 414.

Musical notation for Ex. 414, showing a sequence of chords in C# minor. The notation includes a treble clef, a key signature of one sharp (F#), and a bass line with figured bass notation: b, b5, 3, 4, 3, 2, 1.

to D minor.

Ex. 415.

Musical notation for Ex. 415, showing a sequence of chords in D minor. The notation includes a treble clef, a key signature of one flat (Bb), and a bass line with figured bass notation: b, b7, 9, 9, 8, 4, 3, 2, 1.

to E flat minor.

Ex. 416.

Musical notation for Ex. 416, showing a sequence of chords in E flat minor. The notation includes a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a bass line with figured bass notation: b, b7, b5, 4, b, b7, b6, b4, 3, b.

to E minor.

Ex. 417.

Musical notation for Ex. 417, showing a sequence of chords in E minor. The notation includes a treble clef, a key signature of no sharps or flats, and a bass line with figured bass notation: b, b7, 9, 4, 3, 2, 1, 3, 6, 4, 3, 2, 1.

to F minor.

Ex. 418.

Musical notation for Ex. 418, showing a sequence of chords in F minor. The notation includes a treble clef, a key signature of one flat (Bb), and a bass line with figured bass notation: b, 4, b, b, 4, 3, b.

to F sharp minor.

Ex. 419.

Musical notation for Ex. 419, showing a sequence of chords in F sharp minor. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a bass line with figured bass notation: b, 7, b6, 5, 4, 3, 2, 1, 3, 2, 1.

to G minor.

Ex. 420.

Musical notation for Ex. 420, showing a sequence of chords in G minor. The notation includes a treble clef, a key signature of one flat (Bb), and a bass line with figured bass notation: b, b7, b6, 3, b5, b7, b6, 4, 3, b.

to A flat minor.

Ex. 421.

Musical notation for Ex. 421, showing a sequence of chords in A flat minor. The notation includes a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a bass line with figured bass notation: b6, b, b5, b7, b6, 4, b.

Musical notation for Ex. 421, showing a sequence of chords in A flat minor. The notation includes a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a bass line with figured bass notation: b6, b7, b4, b5, b4, 3, b.

Ex. 422. to A minor.

Ex. 423. to B flat minor.

Ex. 424. to B minor.

Ex. 425. to C major.

to D flat major.

Ex. 426.

Ex. 427. to D major.

Ex. 428. to E flat major.

Ex. 429. to E major.

Ex. 430. to F major.

Ex. 431. to G flat major.

Ex. 432. to G major.

Ex. 433. to A flat major.

Ex. 434. to A major.

Ex. 435. to B flat major.

Ex. 436. to B major.

The student is earnestly recommended to transpose these examples into all keys, in different positions.

CVIII.

It now only remains for us to speak of cadences, by which compositions, or divisions of them, are really or apparently concluded. *Cadences* are four-fold—perfect, imperfect, interrupted, and deceptive. *The perfect cadence*, which concludes a composition with perfect satisfaction to the ear, returns from the dominant in the fundamental part, to the tonic; for example:—

Ex. 437.

The imperfect or half cadence moves from the tonic, or from the sub-dominant, to the dominant; for example:—

Ex. 438.

Also, in minor keys, from the sixth to the dominant; for example:—

Ex. 439.

The interrupted cadence occurs when, after proper preparation for a *perfect* chord, the expected conclusion is replaced by another chord, which changes the progression of the harmony; for example:—

Ex. 440.

The deceptive cadence is, to a certain degree, an interrupted one; but includes many amplifications. When a composition, consisting of a well ordered

succession of regularly-connected chords, concludes in a foreign key, the hearer is surprised, disturbed, and deceived in his pre-conceived ideas; hence these cadences are called "*Inganni*."

To those who are proficient masters in the art of modulation, it will be easy to create these deceptive cadences in an endless variety of shape; for it is possible to modulate from every interval, as through a labyrinth, to every key; for example:—

CIX.

Through the chord of the minor second.

Ex. 441. From D minor to B flat major.

Or: from D minor to E flat major.

Ex. 442.

Or: from A major to F major.

Ex. 443.

CX.

Through the chord of the major second.

Ex. 444. From C major to E minor.

Or: from C major to F major.

Ex. 445.

Or: from C major to A minor.

Ex. 446.

Or: from C major to D minor.

Ex. 447.

Musical notation for Ex. 447, showing a sequence of chords in C major and D minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

CXI.

Through the chord of the augmented second:—

From C major to G major.

Ex. 448.

Musical notation for Ex. 448, showing a sequence of chords from C major to G major. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C major to A minor.

Ex. 449.

Musical notation for Ex. 449, showing a sequence of chords from C major to A minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

From C major to B minor.

Ex. 450.

Musical notation for Ex. 450, showing a sequence of chords from C major to B minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Musical notation for Ex. 451, showing a sequence of chords from C major to D minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Ex. 451. Or: from C major to D minor.

Musical notation for Ex. 451, showing a sequence of chords from C major to D minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C major to F sharp minor.

Ex. 452.

Musical notation for Ex. 452, showing a sequence of chords from C major to F sharp minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

CXII.

Through the minor triad:—

From C minor to B flat major.

Ex. 453.

Musical notation for Ex. 453, showing a sequence of chords from C minor to B flat major. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to F minor.

Ex. 454.

Musical notation for Ex. 454, showing a sequence of chords from C minor to F minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to A flat major.

Ex. 455.

Musical notation for Ex. 455, showing a sequence of chords from C minor to A flat major. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to D minor.

Ex. 456.

Musical notation for Ex. 456, showing a sequence of chords from C minor to D minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to A minor.

Ex. 457.

Musical notation for Ex. 457, showing a sequence of chords from C minor to A minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to G minor.

Ex. 458.

Musical notation for Ex. 458, showing a sequence of chords from C minor to G minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Or: from C minor to E flat major.

Ex. 259.

Musical notation for Ex. 259, showing a sequence of chords from C minor to E flat major. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Ex. 460. Or: from C minor to E minor.

Musical notation for Ex. 460, showing a sequence of chords from C minor to E minor. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C minor (C-Eb-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

CXIII.

Through the major triad:—

Ex. 461. From C major to B flat major.

Musical notation for Ex. 461, showing a sequence of chords from C major to B flat major. The notation includes a treble clef, a bass clef, and a common time signature. The chords are: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), and A minor (A-C-E).

Ex. 462. Or: from C major to F major.

Ex. 463. Or: from C major to G minor.

Ex. 464. Or: from C major to A major.

Ex. 465. Or: from C major to B minor.

Ex. 466. Or: from C major to G major.

Ex. 467. Or: from C major to D major or minor.

Ex. 468. Or: from C major to E major or minor.

Ex. 469. Or: from C major to F sharp minor.

Or: from C major to C sharp minor.

Ex. 470.

CXIV.

Through the chord of the perfect fourth, with the fifth:—

From D minor to B flat major.

Ex. 271.

Or: from D minor to D major.

Ex. 472.

Or: from C major to A major.

Ex. 473.

CXV.

Through the chord of the augmented fourth, with the major second:—

From C major to D minor.

Ex. 474.

Or: from D minor to G minor or major.
Ex. 488.

Ex. 489. Or: from D minor to F major.

Or: from D minor to D major.

Ex. 491. Or: from C major to A minor.

Ex. 492. Or: from C major to D minor.

Ex. 493. Or: from F major to D minor

Ex. 494. Or: from D minor to C major.

CXVIII.

Through the chord of the third, fourth and sixth:—

Ex. 495. From C major to A minor.

Ex. 496. Or: from C major to F major.

Ex. 497. Or: from C major to A major.

Ex. 498. Or: from C major to F minor.

Ex. 499. Or: from C major to A flat major.

Ex. 500. Or: from C major to G sharp minor.

Or: from C major to F sharp minor.

Or: from C major to E flat major.

Ex. 502.

6/4 3, b7/5 =

9, 8, b4, b3

Or: from C major to B flat minor or major.

Ex. 503.

6/4 3, b7/5, b4, 7, b, 6

Or: from C major to D minor or major.

Ex. 504.

6/4 3, 9/6, 8/4

#7/5, 6, 9/7, #, #

CXIX.

Through the chord of the augmented sixth:—

Ex. 505. From A minor to B major.

5, =, 4, b7, b5, b4, #, 7

Or: from A minor to C major.

Ex. 506.

5, b7, 4, 7, #

Ex. 507. Or: from A minor to D minor.

6, 1/5, 4, #, #

Ex. 508. Or: from A minor to E minor.

6, 5, 6, 5, #, #

CXX.

Through the chord of the diminished seventh:—

Ex. 509. From D minor to G minor.

b7, 6, 4, #, #

Ex. 510. Or: from D minor to F major.

b7, 6, b5, b4, #, #

Ex. 511. Or: from D minor to G minor or major.

b7, b5, 6, #, #

Ex. 512. Or: from D minor to F minor.

b7, 6, b, 4, #, b

Ex. 513. Or: from D minor to A flat major.

b7, b4, b6, b4, #, #

Ex. 514. Or: from D minor to D major.

b7, 9, 6, 6, #, #

Ex. 515. Or: from D minor to B minor.

b7, 1/3, #, #, #, #

Ex. 516. Or: from C major to D minor.

Ex. 517. Or: from C major to F sharp minor.

CXXI.

Through the chord of the dominant seventh:—

Ex. 518. From C major to F major.

Ex. 519. Or: from C major to F minor.

Ex. 520. Or: from C major to C minor.

Ex. 521. Or: from C major to B flat major

Ex. 522. Or: from C major to E minor.

Ex. 523. Or: from C major to D minor.

CXXII.

Through the chord of the major seventh:—

Ex. 524. From C major to D minor.

Or: from C major to C minor.

Ex. 525.

Or: from C major to F minor or major.

Ex. 526.

CXXIII.

Through both chords of the ninth:—

From C major to E minor.

Ex. 527.

Ex. 528. From C major to C minor.

Or: from F major to C major.

Ex. 529.

Figured bass notation: 6 9

Figured bass notation: 7 9 3 6 7

Or: from D minor to D major.

Ex. 530.

Figured bass notation: 7 9 3 6 7 5 3 4

Or: from F major to D minor.

Ex. 531.

Figured bass notation: 9 7 9 3 6 7

Or: from A minor to D minor.

Ex. 532.

Figured bass notation: 6 9 8 7

Figured bass notation: 7 9 6 5

Or: from A minor to C major.

Ex. 533.

Figured bass notation: 9 7 9 6 5

CXXIV.

Example of a succession of deceptive cadences, through various chords:—

Ex. 534.

Figured bass notation: 4 3 4 6

Figured bass notation: 6 7 7 5 7 9 8

Figured bass notation: 7 6 7 7 7 7 9 8 6

Figured bass notation: 9 7 b6 b4 3 4

Figured bass notation: 6 b6 7 4 3 7 6 8

Figured bass notation: b7 4 5 3 2 b6 b5 3 6

Figured bass notation: b - 4 3 b7 4-3 2 3

Ex. 535.

CXXXV.

It is by no means necessary that the left hand should play only the fundamental notes, while the right hand supplies the intervals necessary to the full harmony; on the contrary, a pleasant variety is gained, when the intervals are taken by both hands, always maintaining the distance required by their rules. This mode of playing is called *divided accompaniment*. Every perfect triad, with the doubled octave, may have six different positions, with reference to the bass. The three first positions, which are used in *close harmony*, are known to us as having the fifth, or the octave, or the third on the upper grade:—

1. 2. 3.

Ex. 536.

The other positions are used in *dispersed harmony*, and may be taken in the following manner:—

Ex. 537. 1.

Fifth. Octave.
Third. Bass.

Ex. 538. 2.

Octave. Third.
Fifth. Bass.

Ex. 539. 3.

Third. Fifth.
Octave. Bass.

The derivatives of these perfect harmonies—the chords sixth, fourth and sixth, seventh, third and fourth, fifth and sixth, and second—are equally capable of six positions; for example:—

Chords of the sixth.

Ex. 540.

In close harmony. In dispersed harmony.

Chords of the fourth and sixth.

Ex. 541.

In close harmony. In dispersed harmony.

Chords of the seventh.

Ex. 542.

In close harmony. In dispersed harmony.

Chords of the third and fourth.

Ex. 543.

In close harmony. In dispersed harmony.

Chords of the fifth and sixth.

Ex. 544.

In close harmony. In dispersed harmony.

Chords of the second.

Ex. 545.

In close harmony. In dispersed harmony.

Divided accompaniment employs these dispersed intervals; an exercise on these positions, will conclude our examples. The following phrase, according to its figured bass, would be played thus:—

Ex. 546.

but should dispersed harmony and divided accompaniment be used, then the intervals would be placed in the following manner:—

In the first position.

Ex. 547.

First system on the left page, showing a treble and bass staff with chords and fingerings (8, 6, 5, 6).

Second system on the left page, showing a treble and bass staff with chords and fingerings (8, 6, 5, 6, 1).

Third system on the left page, showing a treble and bass staff with chords and fingerings (6, 5, 6, 7).

Fourth system on the left page, showing a treble and bass staff with chords and fingerings (5, 6, 5, 1).

Fifth system on the left page, showing a treble and bass staff with chords and fingerings (8, 6, 5, x).

Sixth system on the left page, showing a treble and bass staff with chords and fingerings (5, 6, 5, 2).

Seventh system on the left page, showing a treble and bass staff with chords and fingerings (5, 6, 5, 4).

First system on the right page, showing a treble and bass staff with chords and fingerings (6, 6, 5, 4).

Second system on the right page, showing a treble and bass staff with chords and fingerings (6, 6, 5, 4).

In the second position.

Ex. 548.

First system of Example 548, showing a treble and bass staff with chords and fingerings (8, 6, 5, 4).

Second system of Example 548, showing a treble and bass staff with chords and fingerings (5, 6, 5, 4).

Third system of Example 548, showing a treble and bass staff with chords and fingerings (8, 6, 5, 4).

Fourth system of Example 548, showing a treble and bass staff with chords and fingerings (5, 6, 5, 4).

Fifth system of Example 548, showing a treble and bass staff with chords and fingerings (5, 6, 5, 4).

First system on the left page, featuring a treble and bass staff with a 2/5 time signature and various chordal figures.

Second system on the left page, continuing the harmonic exercise.

Third system on the left page, showing a change in key signature to three sharps.

Fourth system on the left page, continuing the exercise in three sharps.

Fifth system on the left page, continuing the exercise in three sharps.

Sixth system on the left page, continuing the exercise in three sharps.

Seventh system on the left page, continuing the exercise in three sharps.

In the third position.

Ex. 549.

First system on the right page, starting with the instruction "In the third position."

Second system on the right page, continuing the exercise.

Third system on the right page, continuing the exercise.

Fourth system on the right page, continuing the exercise.

Fifth system on the right page, continuing the exercise.

Sixth system on the right page, continuing the exercise.

Seventh system on the right page, continuing the exercise.

END OF FIRST VOLUME.

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FOR SELF-INSTRUCTION.

WITH MANY EXPLANATORY EXAMPLES, VERBALLY COMMUNICATED TO, AND SYSTEMATICALLY ARRANGED,
ENLARGED, AND EDITED BY HIS PUPIL,

IGNAZ CHEVALIER VON SEYFRIED;

WITH A SHORT GUIDE TO FULL-SCORE PLAYING, AND A DESCRIPTION OF ALL INSTRUMENTS EMPLOYED
UNTIL THE PRESENT TIME.

IN THREE VOLUMES.

VOL. II.

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ALBRECHTSBERGER'S GUIDE TO COMPOSITION.

EVERY musical composition consists of chords, which, ruled and ordered by the laws of truth and beauty, form a complete and self-contained production. The art of music, or knowledge of composition, is a comprehension of certain rules, by which ideas created by the inventive faculties may be arranged and connected in a natural manner, so as to please the ear, and form a perfectly correct whole.

CXXVI.—ON INTERVALS.

In the preceding instructions in thorough-bass, the number of intervals, with their appropriate names, has been already given and detailedly explained; therefore, we know that when one or more of these intervals are placed above a fundamental note, a chord in two, three, four, or five parts is created; for example:—

Ex. 550. Two-part chords.

Natural Intervals.

1 2 3 4 5 6 7 8

Fundamental note.

Three-part chords.

Ex. 551.

1 2 3 4 5

Fundamental note.

Ex. 552.

1 2 3 4 5 6 7 8

Fundamental note.

Four-part chords.

Ex. 552.

1 2 3 4 5 6 7 8

Fundamental note.

Ex. 553.

1 2 3 4 5 6 7 8

Fundamental note.

These intervals are, as has been before remarked, capable of the following modifications:—

Unisons.			Seconds.			Thirds.		
Perfect.	Aug.	Minor.	Major.	Aug.	Dim.	Minor.	Major.	
1	2	b2	2	3	b3	b3	3	
Fourths.			Fifths.			Sixths.		
Dim.	Per.	Aug.	Dim.	Perfect.	Aug.	Minor.	Major.	Aug.
b4	4	4	b5	5	5	b6	6	6
Sevenths.			Octaves.			Ninths.		
Dim.	Minor.	Major.	Dim.	Perfect.	Minor.	Major.		
b7	7	7	b8	8	b9	9		

The figuring used in Examples 551 and 552, is not general; in them, the figures merely denote the real position of the intervals. In usual figuring, the smaller interval must be written beneath the larger; for example:— $\frac{1}{2}$ $\frac{2}{3}$ $\frac{4}{5}$ $\frac{7}{8}$ —and not $\frac{2}{3}$ $\frac{4}{5}$ $\frac{7}{8}$ $\frac{1}{2}$, &c. It would also be incorrect to write the figures of a perfect chord above the first or last note of a bass; because every thorough-bass player knows that most pieces begin with a common chord (unless with the chord of the sixth on the third grade), and end in the principal key, and consequently, with the perfect chord. Furthermore, it would be superfluous and unusual to write two threes, fives, or sixes above the bass note, in four-part passages, where the third, perfect fifth, or sixth may be doubled. The perfect chord, when it occurs unexpectedly in the minor or major, is sufficiently indicated by a \sharp , b , or \natural . Most chords, especially consonants (the chord of the fourth and sixth excepted), are indicated by one figure, as those who have studied thorough-bass know what implied intervals belong to those expressed. The second and third figure is only added, when the interval is foreign to the chord, or requires a \sharp , b , or \natural , not marked in the original key. Lastly, perfect chords are marked with one or two figures, when preceded by a dissonant suspension or a prepared sixth, or when followed by a dissonant in regular succession; for instance:—

4 3 9 8 6 5 $\frac{9}{4}$ $\frac{8}{3}$ $\frac{9}{7}$ $\frac{8}{6}$ or 3 2 5 4 8 7
 10 9 $\frac{7}{1}$ $\frac{6}{2}$ $\frac{8}{4}$ $\frac{9}{3}$ $\frac{7}{2}$ $\frac{6}{1}$ $\frac{5}{2}$ $\frac{4}{1}$ also $\frac{5}{4}$ $\frac{6}{5}$

Other harmonies of this kind, which are derived from prepared or unprepared retardations, are easily discovered by letting one, two, or all three notes of the preceding chord remain on to the next, which must then be figured, in slow measures.

CXXVII.—ON CONSONANTS AND DISSONANTS.

We also have learnt that all intervals must be either consonant or dissonant—thus called because the first gratify the ear, and the second more or less offend it. The perfect unison, the perfect fifth, and perfect octave, are perfect consonants; the minor and major third, the minor and major sixth, and the minor and major tenth, are imperfect consonants. The remaining intervals—viz., the augmented unison (which is also called the minor semitone); the minor second, or major semitone; the major and augmented second; the diminished third; the three fourths; the diminished and augmented fifth; the augmented sixth; * the three sevenths; the diminished octave; and the two ninths—are dissonants.

* A diminished sixth is now also made; but those who allow of this, must also admit of the augmented third, in double counterpoint of the octave. I have made them both in the following manner:—

Ex. 554.

CXXVIII.—ON MOVEMENT.

Every interval, with its accompanying chord, progresses by *movement*, which has been classed into three kinds; *the direct, the oblique, and the contrary.* (The fourth, or *parallel*, is here omitted, as we shall show further on, that in simple, strict counterpoint one identical note may never be struck continuously.) *Direct movement* is the most dangerous, especially in a two-part strict composition, where no hidden fifths, octaves, or unisons are admissible; in other cases, it is often good. This movement occurs when two or more parts simultaneously descend or ascend, either by grades or by skips; for example:—

Ex. 555.

Oblique movement occurs when one or more parts remain stationary on their notes, and the other, or others, move onward, ascending or descending either by grades or skips; for example:—

Ex. 556.

Contrary movement occurs when one part ascends while the other descends, or descends while the other ascends; the same applies to many parts. All these movements may be used together, as is necessary and usual in compositions of many parts:—

Ex. 557. Contrary movement.

In four parts.

Ex. 558. Various movement.
In three parts.

In four parts.

CXXIX.—ON MUSICAL MODES AND KEYS.

Our ancestors contented themselves, many hundred years ago, with the following six keys, which probably originated in Greece :—

- D, c, f, g, a, b, c, d.—This scale was called Modus dorius.
- E, f, g, a, b, c, d, e.— " " , Modus phrygius.
- F, g, a, b, c, d, e, f.— " " , Modus lydius.
- G, a, b, c, d, e, f, g.— " " , Modus mixolydius.
- A, b, c, d, e, f, g, a.— " " , Modus æolius.
- C, d, e, f, g, a, b, c.— " " , Modus ionicus.

These were their *authentic modes*, when they ended the composition by descending a fifth, or ascending a fourth (which is the same thing), in the fundamental part; for instance, *g, c*, to which notes were taken perfect chords, as is still usual, unless the major third on the penultimate note is suspended by a fourth. They acknowledged six other relative keys, formed from the six authentic modes, a fifth higher, and these they called *plagal modes*; they concluded the fundamental part with two perfect chords, and descended a fourth, or ascended a fifth (which is again the same thing); for instance, *c, g*.* As in these twelve keys, and also in their derivatives, it was necessary to guard against flats and sharps, nothing very vocal could be produced. When any foreign semitones were introduced into the above-mentioned twelve modes, they changed their character and were called *genus chromaticum*, that is, semitonic; when quartertones were introduced, they were called *genus enharmonicum*, or quartertonic. The ancients, however, made little use of these rarities so common in our day, but contented themselves with the above keys; their compositions consisted principally of whole tones, and belonged to the class denominated natural or simple (*genus diatonicum*). When all three species were used in the same com-

position (which was seldom), this was called the mixed species (*genus mixtum*). Whoever desires greater knowledge of these antiquities, should read the seventh section of the first part of Mr. Marpurgh's work on the fugue. In the present day, 24 keys are acknowledged, which may be multiplied to 42 by means of additional flats and sharps. But as the most remote may be indicated by different and fewer accidentals, and the same effect produced on the ear, 24 keys, 12 major and 12 minor, have been established. In order to discover the 12 minor keys, it is sufficient to descend to the minor third below the major key-note. To begin, for instance, on C major :

Ex. 559.

Should a scholar ask how many keys he might use in a long piece—for instance, in the first or last part of a symphony, of a concerto, of a quartett or quintett, in a chorus, or in a long fugue—my answer would be: "Only five analogous keys, which, ascending in major, and descending in minor keys, with their natural thirds, may be found in the following order, which need not be retained in the composition itself; for example :—

Ex. 560.

Principal key.	Analogous keys.	Principal key.	Analogous keys.
C major.	A minor.	A minor.	G major.

Thus C major and A minor have the same analogous keys, G major the same as E minor, and so forth in all major keys with their relative minors. The commonest manner, however, of proceeding to analogous keys, is, in major keys, from the principal key to its fifth, with the major third; then to the

* When, in the present day, a conclusion is made in the *plagal* manner, it is usual to suspend the octave in the penultimate chord by the ninth.

† Although this normal rule may have shackled the creative genius too much half a century ago, at present authors have proceeded to the antipodes, and seem to imagine that the highest point in art is gained by modulating through every key in a single composition. Extremes are always to be avoided; the middle course is always best. Good composers, however, have more than sufficiently proved that it is possible to connect even heterogeneous keys in a flowing, harmonious manner.

sixth, that is, to the sixth grade, with the minor third; then to the fourth grade, with the major third; then to the second grade, with the minor third; lastly, when desired, to the third grade, with the minor third. It is necessary, after these wanderings into analogous keys, for the composer to return by a melodious and beautiful transition to the principal key, in which, after a long or short modulation, the piece must conclude. For instance, it is usual to proceed from a commencement in C major to G major, thence to A minor, thence to F major, thence to D minor, thence to E minor, thence for conclusion to C major. Minor keys have a different order. In them, it is more usual to proceed from the principal key to the third note, from A minor to C major; thence to the seventh, G major; thence to the fifth, E minor (which the ancients also used as the first analogous key); thence to the fourth, D minor; thence to the sixth, F major; and lastly back to the principal key, A minor. But the above orders of modulation are not to be considered laws; a refined taste and correct feeling—above all, the profound study of good models—will be the surest guide as to what ought to be imitated or avoided. It is to be furthermore remarked, that the seventh minor or major grade, in major keys, and the second grade in minor keys, are not analogous; in the two keys mentioned above as examples these would be *b* and *b*. When use is made of the enharmonic transition, it is advisable to put a slur in the part which makes the transition, especially if it be for wind and stringed instruments, in order that the orchestra may not clash too much with the organ, which, on account of its fixed temperament, has no quartertones. For instance, a violin or hautboy part has, ascending or descending, *g* and *a*, or *d* and *e*, in immediate succession; these two notes, which formerly made a quartertone, must be alike in sound when performed, though not the same in notation; for example:—

Ex. 561.

Andante. &c.

Largo. &c.

NB.

CXXX.—ON THE ANCIENT AND MODERN SCALES OF A FUNDAMENTAL PART.

The question: "What chords are required by the ascending or descending scale of a fundamental part?" may be thus answered: "The ancient and modern accompaniments may be equally employed, as both are good and useful in different cases." Firstly—the bass scale of the ancients in C major, above which they placed only perfect chords, or chords of the minor and major sixth:—

Ex. 562.

Ascending. Descending.

The three upper parts may be inverted, in this, as in the following examples:—

In A minor.

Ex. 563.

Ascending. NB. NB. Descending.

These two scales serve for all possible keys, in strict composition. Secondly—the scale of the moderns in C major, which, ascending and descending, is accompanied by three perfect, two imperfect, and three dissonant chords:—

Ex. 564.

Ascending. NB. NB. Descending.

In A minor.

Ascending. NB. NB. Descending.

The three upper parts may equally be inverted, if desired. These two scales serve for all possible keys, in free composition. These examples may be taken as models for all major and minor keys, which may be modified according to the following tables—for instance; slow scale in C major, in which two different chords are formed over each fundamental note :—

Ex. 565.

Position of the fifth.

Ascending.

Descending.

or:

Or in divided harmony :—

Ex. 566.

Position of the third.

An example, faulty on account of too many hidden fifths :—

Ex. 567. NB. NB. NB. NB. NB.

The five NB point out the five objectionable fifths, which must be always avoided in accented divisions of a bar :—

Ex. 568.

Position of the octave.

Ascending.

Descending.

And so forth in the remaining major keys.

Slow Scale in C minor.

Ex. 569.

Position of the fifth.

The NB in the bass points out that it is better for the bass to move *downwards* a diminished seventh, than to move *upwards* an augmented second, from *a* to *b*♭ :—

Ex. 570.

or:

Position of the 3rd.

Position of the 5th.

In three-part composition, perfect and imperfect chords (5—6) merely alternate in ascending; but in descending, with the exception of the first bar, 7—6 alternate, to which the third is constantly taken as complementary interval; for example:—

Ex. 571.

Position of the 5th.

Position of the 3rd.

This kind of three-part accompaniment to a figured bass is unusual, but sometimes necessary, and produces a beautiful effect in *piano* solo-passages. The following are two examples in three parts in D minor:

Ex. 572.

Position of the 5th.

Ex. 573.

Position of the 3rd.

It must further be remarked, that in the 12 minor keys, the sixth and seventh must be made major in ascending, to ensure a better melody (see the NB under *f* and *g*, in Example 564, in A minor). In descending, they remain unchanged. In all minor keys, this alteration takes place also in the upper part:—

Ex. 574.

Ascending. Descending.

Good masters have left the sixth unchanged in ascending, when the measure is slow; but in quick

runs it is always heightened like the seventh; for example:—

Ex. 575. *Andante.*

We must remark that minor and major scales of modern composers cannot belong to the first class of strict composition, because all unprepared dissonants are forbidden, excepting in free style; in this latter, even chromatic passages may be introduced into minor and major scales. The question now arises, what is to be done when the bass does not proceed entirely through the eight grades. The rule then is, always to accompany the concluding note of the passage, with a perfect chord, unless we wish to use a deceptive cadence; for example:—

In C major, according to strict composition.

Ex. 576.

In A minor, according to free style.

Ex. 577.

If it is asked how a bass is to be accompanied when it moves in skips, the answer is—should it ascend a third or descend a sixth, the second note must be accompanied by a chord of the sixth in oblique movement; should it ascend a fourth or descend a fifth, the second note must be accompanied by a perfect chord according to the key—the same should it ascend a fifth or descend a fourth; should it ascend a sixth or descend a third, sometimes a perfect, sometimes an imperfect chord may be used; should it ascend a minor seventh or descend a major second, the second note must be accompanied by the chord of the second, augmented fourth, and major sixth, in oblique movement—the same should it ascend a major seventh or descend a minor second, when they are passing notes, but when they are intrinsic notes, and ascend instead of descending, then they are ac-

companied with the imperfect fifth and minor third and sixth; should it move a whole octave, the same harmony may remain; for example:—

Ex. 578.

The skips in the under bass-stave are only local inversions of those in the upper bass-stave, and are therefore accompanied by the same harmony. The inversions of double counterpoint are somewhat different, as will be shown in the sequel. It often happens that a bass and inner part must be made to an upper part which moves in skips. Should it not pass through any given chord to which other parts—or at least the bass—might not remain stationary in oblique movement, then the following accompaniment may be used:—

Ex. 579. Skipping upper part.

Ascending.

Descending.

As many kinds of accompaniment may be used to every scale, especially in free style, it is allowable also in this case to employ other chords; for if *g* in

the violin part, were not the commencing note, the fundamental note might be either *e*, the third below, *b*, the sixth below, or *c*, the fifth below, in which case the inner parts would require a different disposition; these three fundamental notes, and the octave below, are the only consonant intervals which may be taken alternately beneath an upper part, in the first four classes of strict composition. In the second class, when the Canto fermo requires two notes against one, the oblique movement is preferable to the others; no less so in the fourth class, wherein four, six, or eight notes are placed against one.

CXXXI.—ON STRICT AND FREE COMPOSITION IN GENERAL.

Strict composition is that which employs voices alone, without any instrumental accompaniment. It is more restricted by rules than is free composition, because a singer cannot produce tones so easily as an instrumentalist. It is mostly used in churches or chapels (therefore also called *Stilo alla Capella*), when it is accompanied by the organ, or occasionally by violins and oboes in unison with the treble—by trombones in unison with the alto and tenor—and by double-basses, violoncellos, and bassoons in unison with the bass or organ. When instruments are omitted, as is usual in Passion-week in royal chapels, no dissonant skips are permitted, excepting skips of the diminished fourth and fifth, when they are well and soon resolved; it is also forbidden to skip from or to a dissonant. In two-part harmony, hidden fifths, octaves, and unisons are by no means admitted, in the five classes of strict composition, above or under a simple chaunt (Choral, or *Cantus firmus*); some few are allowed in three-part, and more again in four-part compositions, &c., but they must be especially guarded against in the upper part. The first class admits no dissonant chord, whether the harmony be in two, three, four, or more parts; it contains only perfect chords and the chords of the minor or major sixth. Not even in compositions of many parts is the chord of the fourth and octave tolerated. The second and third classes admit dissonants when they are regular passing notes, that is, by grades and on the unaccented division of a bar. Exceptions to this rule are made for certain changing notes, with their inversions, by which it is permitted to skip from a seventh, in the upper counterpoint, or from a fourth, in the lower counterpoint of a chorale. Strict composition does not admit of *unacknowledged notes* (*Notæ abjectæ*), which may often be used with advantage, in the third and fifth class of free composition, especially in violin parts. An *unacknowledged note* is one which is passing, skipping, and foreign to the chord; for example:—

Ex. 580.

The image shows two staves of musical notation. The top staff has a treble clef and a key signature of one flat. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff has a bass clef and a key signature of one flat. It contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. There are plus signs (+) above several notes in both staves, indicating unacknowledged notes. The bottom staff ends with '&c.'

Furthermore, in strict composition, all suspended dissonants (which are first admitted in the fourth class) must be prepared by a consonant, and resolved by *descending* on to the next half or whole tone. Chromatic and enharmonic passages are also prohibited. To strict composition, therefore, belong the five first classes, as presented in this and in Fux's book of instruction. For the sake of convenience, the examples given are almost all in *alla breve* measure. Other kinds of measure may be used. Strict composition comprehends church-style imitations, solemn and serious counterpoints, with or without a choral, simple and double fugues, and lastly, canons; in short, to this style belong all counterpoint compositions, *alla capella* for voices, especially those unaccompanied by instruments. No class of strict composition permits a note of the same denomination, as *cc*, *dd*, to be repeated in succession during one bar; there exist two exceptions to this rule,—the first, in the fifth class, on an interrupted suspension—the second, in vocal pieces, when, on account of many, especially short, syllables, one note may be divided into two, and even the slur over a suspension omitted; for example:—

Ex. 581.

NB. *hr* The organ part, however, must be written thus:— *hr*

The image shows three staves of musical notation. The top staff is a vocal line with lyrics: 'Do - na no - bis pa - cem.' The middle staff is a vocal line with lyrics: 'Do - mi - ne Fi - li u - ni - ge - ni - tæ.' The bottom staff is an organ accompaniment. The organ part consists of a series of chords and moving lines. The lyrics are written below the notes.

Free composition, in all its classes, admits of unprepared dissonants, occasionally introduced in imitations, counterpoint passages, and fugues, and on all divisions of bars; but these discords must always be properly and naturally resolved. In both styles of composition, all occasional *Fa*-notes are resolved by descending a semitone, and all *Mi*-notes are resolved by ascending a semitone, unless a deceptive cadence is used (for an explanation of *Fa*-notes and *Mi*-notes, see page 90). In free style, a composer seldom restricts himself to one of the five classes, but uses all kinds of notes, both for the melody and accompanying parts. A rest, or short pause, may be occasionally employed in vocal or wind instrument parts, in order to facilitate respiration. Appoggiaturas and other graces may be introduced, when the beauty of the melody is increased by them. The same note may be repeated two, three, or more times in one bar, especially in instrumental pieces. Free style also allows dissonant skips, particularly in violin, viola, violoncello, and bassoon parts, provided these are not introduced in an unnatural manner. Free composition is used in three styles—the church style, chamber music style, and dramatic style; for instance, in masses, graduals, offertories, psalms, hymns, &c., accompanied by the organ; also in fugues, when dissonants are unprepared, or when suspended are

resolved, as retardations, by ascending to the next grade,—for instance, when the second of the upper part rises to the third, which requires, in three-part harmony, the fifth and sixth, $\frac{5}{2} \frac{3}{3}$ or $\frac{6}{2} \frac{3}{3}$, and in four-part harmony the perfect fourth and major seventh, $\frac{7}{4} \frac{3}{3}$. In our present time, we find a thousand examples of free style more easily than twenty of strict composition, especially in *arias*, duets, trios, symphonies, and dramatic choruses; also in airs *alla camera*, with accompaniments for pianoforte or violin; in trios, quartets, quintets, and concertos for various instruments. Therefore, I need not show models of this kind, but only advise all those who would devote themselves to composition, to put into full score many examples, taken from good masters, in the style for which they feel the greatest inclination. As it is impossible to attain the requisite purity in either style without principles of counterpoint, it will be advisable to commence by the study of strict composition in two parts.

CXXXII.—FIRST CLASS OF STRICT COMPOSITION, IN TWO PARTS, CALLED NOTE AGAINST NOTE.

The following rules apply to this class :—

Rule 1st.—When two notes, contained in the latter of two chords, form a perfect concord, direct movement must be avoided in moving from the first to the second chord, and oblique or contrary movement employed; in which case the first chord may be perfect or imperfect; for example :—

Ex. 582. Contrary movement.

Ex. 583. Oblique movement.

According to this rule, the following examples would be incorrect in two-part harmony, on account of open and hidden fifths, octaves, and unisons :—

Ex. 584. Consecutive fifths.

Consecutive octaves.

Hidden fifths.

The hidden fifths are—from *c* to *d*; the first octave contains the fifth, *f* which, though not struck, is supplied by the ear. Also, from *a* to *g*, the implied fifth, *d*. From *e* to *g*, the secret fifth, *f*, &c.; in the same manner, hidden octaves and unisons may be discovered :—

Ex. 585. Hidden octaves.

Hidden Unisons.

Consecutive octaves and fifths must be guarded against, even in contrary movement, especially when the accompaniment is performed on an organ having pedals, on which an organist generally plays most of the fundamental notes, and often changes an ascending skip of a fourth to a descending skip of a fifth, or *vice-versa*, and thus produces consecutive fifths and octaves.

Rule 2nd.—When two notes, contained in the latter of two chords, form an imperfect concord, all three movements may be employed in progressing from the first to the second chord, whether the first be perfect or imperfect; for example :—

Ex. 586. All correct.

As, in the sequent four classes, dissonants are also used, they may be ranked with imperfect consonants,

and add the following to the two rules above: the first chord may be perfect, imperfect, or dissonant.

Rule 3rd.—Commencements and conclusions must be made on perfect consonants, care being taken that the counterpoint above should not end, and the counterpoint below should not commence on a fifth. In the first case, the conclusion would sound thin and unsatisfactory; in the second case, the fifth, placed as fundamental note, would indicate a foreign instead of the principal key.

Rule 4th.—All bars, or divisions of bars, should be marked by consonant chords, more often imperfect than perfect. The latter are—the perfect unison, the perfect fifth, and octave; the former are—the minor and major third, and the minor and major sixth.

Rule 5th.—The unison is always to be avoided, as sounding too thin, excepting on a first or last bar.

Rule 6th.—When a chorale lies in the upper part, the penultimate note of the counterpoint below must have the minor third or tenth; the former ends on the unison, the latter on the octave, in the concluding bar. When a chorale lies in the lower part, the counterpoint above must have the major sixth above the penultimate note, which concludes on the octave.

Rule 7th.—Two major thirds must not follow each other in the progression of a whole tone, either ascending or descending; but may do so, in the progression of a semitone. Neither may they follow each other in a major-third skip, as an unharmonious transverse position would ensue (*Mi contra Fa*); but they may do so in a perfect-fourth skip. In ancient nomenclature, *Mi* always indicates the lower and *Fa* the higher tone of a major semitone. Therefore, *Mi-Fa* are the ascending, and *Fa-Mi* the descending half tones of a major semitone; for instance, in consecutive notes:—*e f, a b, b♭ c, e, a, b*, are *Mi-notes*; and *f, b♭, c*, are *Fa-notes*. In the system of the Benedictine, *Guido von Arezzo*, the note *e* is alone called *Mi*. In a major-third skip, two notes are *Mi*, and the other two are *Fa*; this is what is called *Mi contra Fa*. We may also consider that *Mi-notes* indicate \sharp , and *Fa-notes* \flat keys; therefore, when one of two chords belongs to a \sharp key, while the other belongs to a \flat key, a heterogeneous succession ensues, and produces an unharmonious transverse position, called *Mi contra Fa*; for instance:—

b g
g e♭

b and *g* are *Mi-notes*, and belong to the scale of *G*. *g* and *e♭* are *Fa-notes*, and belong to the scale of *E♭*; therefore, this is a case of *Mi contra Fa*, as is the following, reversed:—

g b } *Fa contra Mi*
e♭ g
Fa } *Mi*

Two consecutive major thirds are equally prohibited with a perfect-fifth skip in both parts, not on account of *Mi contra Fa*, but because a major seventh then is placed across these two bars or notes, and is always

difficult to sing, whether it ultimately ascend or descend:—

Ex. 587.

In a cadence of three or more parts, two major thirds, ascending a whole tone, are permitted, as may be seen in the last examples.

Rule 8th.—Whole or half cadences are forbidden in the course of a piece; in the last two concluding bars, a half cadence is permitted; for example:—

Ex. 588.

Rule 9th.—Skips of all augmented and most diminished intervals are forbidden, both in ascending and descending; also skips of the three sevenths, as these all belong to unvocal intervals, difficult to entone. In a vocal composition, unsupported by instruments, everything must be avoided which could endanger its easy and firm execution; for example:

Ex. 589.

As no skips beyond the perfect octave are used in the four vocal parts of choruses, the following intervals only remain for permitted use; for instance, in *g* :—

The following are only permitted in free style, or with instrumental accompaniment :—

Rule 10th.—It is not well to use (without necessity) more than three successive thirds or sixths in direct movement, because such parallel progressions of thirds and sixths destroy the dignity of a serious style, and find their proper sphere only in lively or operatic songs. The counterpoint, in two-part composition, should not continue stationary during more than three bars (even of *alla-breve*, two crotchet, three crotchet, or three minim measure), in order that the progression of the harmony may not become sluggish. Of course, an exception to this is the *Tasto solo* in pieces of three or more parts. Skips of the major seventh and ninth, through three or four notes, are incorrect, and produce harsh and difficult melodies; for example :—

The minor seventh, on the contrary, may be used; for example :—

equally well in the under part; for example :—

The augmented fourth is also forbidden through two or three notes, as it is difficult to hit, and altogether unvocal; for example :—

OXXXIII.—CONTINUATION OF THE ABOVE.

No student can add one or more parts to an invented or given melody until he have carefully examined and studied the keys which it contains in itself, or into which it naturally modulates. It is true that we commence by the simplest chorales in one of the eight church modes, or in the easiest of the established 24 keys; but all the notes of the written subject do not remain in the original key (which is indicated by the last note), which often changes to its analogous keys; for example :—

In this example, the first and last note are rightly placed in the chord of C, when they are accompanied. The second and third notes are derived from G major, and the fourth and fifth from C major again; the sixth and seventh belong to the chord of A minor; the eighth and ninth, considered together, to E minor. The tenth is derived from A minor, the eleventh from D minor, or both, taken together, from F major. The twelfth note may be considered either the octave to G major, or the dominant of the chord of C major; the thirteenth may be considered the principal key-note, or the third of A minor, or the sixth above *e*, when the counterpoint is written below; the fourteenth must be considered as the dominant of G major, which *g* must first appear in the penultimate bar, in three or more part harmony; in two-part harmony, only *b* is added to it, for in the five classes of two-part composition, our two cadences, $\sharp s$ and $b\sharp 1$, are only half cadences. The following chords may be written above and beneath the chorale :—

When, as is right, the chorale is transposed—that is, when the subject which has formed the lowest part is treated as the upper part, or *vice-versa*—it is necessary to form the counterpoint from new intervals, different from those already used, in order to produce other harmonies, as the mere transposition an octave higher or lower does not create a change of chords. The same applies to harmonies in three and four parts. The first class of composition in two, three, and four parts, admits only perfect chords and chords of the sixth (see Rule 4); therefore we may use, for two parts, the minor and major third, the minor and major sixth, the perfect fifth, and perfect octave—also the minor and major tenth, which are then considered thirds—also the perfect unison, but only on the first and last bar, or division of a bar (see Rule 5). For instance, in a choral written in an easy key, and forming the upper part, should the note *e* occur, the following permitted intervals may be placed against it in the lower part, alternately; should the same *e* occur in the choral below, then the same number of intervals may be used in the upper part; for example:—

Ex. 598.

With three parts, the following consonant chords may be placed under *e*, when it occurs in the upper part:—

Ex. 599

E in the choral.

and the following when it occurs in the fundamental part:—

Ex. 600.

E in the choral.

The same may be used in four parts, with the addition of a fourth interval, which will generally be the perfect octave, the perfect fifth, the doubled third, or the doubled sixth. The laws of good melody must be observed in the counterpoint as well as in the subject itself; one of these laws is, to re-descend after ascending a sixth or octave, and *vice-versa*—another demands that the leading note, or seventh major tone, should ascend a semitone to the octave,

and the fourth note, especially in major keys, should descend to the third, which need not always be accompanied by the expected chord, as deceptive cadences are more effective, and preferable until the real conclusion; for example:—

Cadence. Deceptive Cadences.

Ex. 601.

Ancient masters expelled the *Ottava battuta* from pieces in two or more parts; I should not use it in two-part compositions, in the strict or free style; it is admissible in three parts; it is more so in four parts, especially when the double counterpoint of the octave participates. The *Ottava battuta*, is that which is struck upon the accented division of a bar; in a bar of two or three divisions, it occurs on the first note; in bars of common time, it occurs on the first and third crotchets; in bars of six divisions, on the first and fourth; in bars of twelve divisions, on the first and seventh. The remaining divisions are called unaccented, and will be spoken of more detailedly in the third class. When the upper part moves from an unaccented to an accented division, by a descent of the fourth, fifth, or sixth to the perfect octave, while the lower part only ascends a half or whole tone in contrary movement, an *Ottava battuta* is produced, and may happen in the following manner:—

1st class of strict composition. Free style.

Ex. 602.

2nd class of strict composition. Free style.

Ex. 603.

or:

3rd class of strict composition.

Ex. 604.

Free style.

Ex. 605.

Perhaps it was forbidden on account of its vague effect and its likeness to the unison; for example:—

Ex. 606.

The following is an example of the first class:—

Canto fermo, or chorale.

Ex. 607.

In this, there are six faults, pointed out by the numbers below. The first is, that the commencement is not in the same key in which the *Canto fermo* closes; in the key of C major, *f* must not be placed as fundamental note. The second fault is occasioned by the unison, which is only permitted in opening and concluding bars; the third fault is the cadence-like octave, preceded by the major sixth; the fourth fault is the augmented fourth, because no dissonant is admitted into the first class; the fifth fault consists of a too long succession of sixths, which, like many thirds or tenths, sound trivial, as has been remarked, and contrast disagreeably with the simple severity of this unadorned class of writing. The sixth fault (even without mentioning the hidden octaves) is occasioned by the cadence of the bass-part; for in two parts the penultimate note must always appear as the minor third below, even though the bass be used instead of the alto. Unless free style be employed, the following manner is better:—

Ex. 608.

Subject.

Counterpoint.

NB.

The NB to the seventh bar points out that the under part may cross to above the upper part, and vice-versa. The subject may be transposed an octave lower, and appear as tenor: and the counterpoint be written in an upper part; for example:—

Ex. 609.

Counterpoint.

Subject.

Seven faults occur in this example, pointed out by the numbers above. *Fault 1*—A skip of the augmented fourth, from *c* to *f*#, between the second and third bars of the upper part. *Fault 2*—In the fourth and fifth bars of the upper part, *g* to *c* produce hidden octaves; these, or hidden unisons and fifths, are produced, as we have already explained, when, in a skipping progression of these perfect intervals, one of them is contained in the empty space between it and the consecutive octave, fifth, or unison; this will be seen distinctly by filling the empty space of a skip with its intermediate intervals; for example:—

Ex. 610.

The two NB point out that *b* is contained between *g* and *c*, and forms, in both cases, the hidden, as the following *c* is the consecutive octave; the errors marked *bad* are as great as consecutive octaves, *b-c* would be. This explanation will also serve for hidden fifths and unisons. All these prohibited octaves, fifths, and unisons may be discovered by completing the intermediate space of a skipping part with small notes; for example:—

Ex. 611.

Fault 3—is the diminished fifth, *b* above *e*, which is a dissonant. *Fault 4*—is also the diminished fifth, *f* above *b*. *Fault 5*—is the chromatic progression from *g* down to *e*; these semitonic passages not being admitted into the first class, without instrumental accompaniment. *Fault 6*—is the minor third above the penultimate note, which must always be the major sixth. *Fault 7*—is the fifth placed above the last bar, which must always have the octave or unison. The following is therefore better:—

Ex. 612.

Counterpoint. NB.

Subject.

5 8 # 6 3 3

NB. 3 3

3 5 6 3 3 6 6 1

NB. NB.

The first NB above *f* in the alto points out that the # is introduced intentionally, as it is permitted to modulate frequently to analogous keys. The second NB above *d* in the alto points out that even more than three thirds may follow each other, when one or many of them are placed so as to cross the parts. The two NB beneath the tenor point out that the parts may cross each other with consonant chords, especially if they are already approximated. They also point out, that sixths must be marked instead of thirds above *e* and *d*, as no organist playing from figured bass may cross his hands; for, were two thirds to be marked in succession above the tenor, to which thirds belong the fifth and octave, in four-part harmony, the result would produce the chords of E minor and D minor, instead of the inverted chords of C major and G major.

Another example in E minor.

Ex. 613.

Counterpoint.

Subject. 5 3 6 6 6 3 6

1 6 6 6 10 10 6

Counterpoint.

3 8 # 6 3 10 6 8

6 6 10 10 10 8 3 8

We have already stated that the Greeks and ancient masters acknowledged 12 peculiar keys. Their key of E, called *Modus Phrygius*, appears to be merely

a composite. It is remarkable that *Fux*, in his examples, commences its accompaniment with the minor third, and ends it with the major third, like other minor keys. But his fame remains immortal, and he was master and model to many hundreds. He is not to blame, if, in our day, much has been changed. The remaining authentic modes would be still admissible, if marked with the flats and sharps necessary to beautify their melody. I shall, however, retain the established 24 keys of modern masters throughout all five classes. But I recommend that in remote keys, the less difficult should have the preference—for instance, G \flat major instead of F \sharp major—as the former leads to analogous keys, which are more easy. I will only give a general example of the six analogous keys of G \flat major and F \sharp major; but from this it will clearly be seen that G \flat major, on account of its more easy analogous keys, is less difficult for performers than F \sharp major, although both keys with their modulations have the same effect on the ear; for example:—

Analogous keys to G flat major.

Ex. 614.

0 5 5 6 7 7 5 6

Analogous keys to F sharp major.

Ex. 615.

6 7 7 6 5 5 7 6

Here it may be clearly seen that G \flat major leads to easier keys than does F \sharp major. Let the student examine the numbers marked below the bass, which do not indicate chords, but the number of flats and sharps required by the new analogous key contained in each bar, and he will perceive that G \flat has two analogous keys with seven flats, and three with five flats; while F \sharp has three with seven sharps, and only two with five sharps. I will not even mention the double-sharps, which would be required with the dominant of these major keys, when used in conclusions. It follows that G \flat major is much more easy and natural to singers and instrumentalists, as common sense will tell every one that it is useless to employ much, where a little attains the same end. When the first class has been sufficiently practised in various minor and major keys, the second class may be studied with the same Chorales.

CXXXIV.—ON THE SECOND CLASS OF STRICT COMPOSITION IN TWO PARTS, IN WHICH TWO OR THREE NOTES ARE PLACED ABOVE OR BELOW ONE.

In this class, we may remark,—firstly—that the counterpoint may begin without or with a rest equivalent to a division of a bar; but in both cases, the beginning note must be a perfect consonant. In the remaining bars, the accented divisions must always

consist of perfect or imperfect consonants; the unaccented divisions may contain either consonants or dissonants, even the unison, which is admitted in this class, on any *unaccented* division, but on *accented* divisions, only on the first and last bar. Dissonants, however, such as the three seconds, the three fourths, the diminished and augmented fifth, the three sevenths, the minor and major ninth, must not be introduced by skips, but by grades; for instance, between three descending or ascending notes:—

Ex. 616. *All correct.*

&c.

&c.

NB. &c.

NB. &c. NB. &c.

The four NB point out errors, which consist of skips from or on to dissonants. It is also allowed to introduce dissonants, even those which are diminished or augmented, between two similar notes, which must, however, be consonants; for example:—

Ex. 617.

&c.

&c.

Secondly—the penultimate bar in upper counterpoint must have the perfect fifth and major sixth, or the minor tenth and major sixth, in succession; which major sixth moves to the octave for conclusion. In lower counterpoint, the penultimate bar always requires the perfect fifth and minor third or tenth,* and the last bar concludes with the unison or octave; for example:—

Ex. 618.

&c.

It results, therefore, that in this class, as in the first, the sixth and third are the intervals which lead to the conclusion, and must be prepared only by the fifth. Thirdly—it is forbidden, even in contrary movement, to move from a perfect fifth, octave, or unison, to another perfect fifth, octave, or unison, between which a skip of only a third occurs; as two fifths, &c., of this kind, introduced in descending or ascending, produce as sharp an effect on the ear, as two consecutive fifths, &c., in direct movement; for example:—

Ex. 619. *All bad.*

&c.

* Those who would employ the Phrygian mode—viz., *e*, without *#*—must, in lower counterpoint, take the minor sixth instead of the fifth, as *b* has no place in this mode, and the naked *b* would be an incorrect diminished fifth, in an accented division of the bar.

Correct, as the skips are in fourths.

Ex. 620.

When the fifths, octaves, or unisons occur in unaccented, while the thirds or sixths occur in accented divisions of a bar, the error no longer exists; for example:—

Ex. 621.

But I should recommend a beginner not to introduce too many such fifths and octaves, as they impress the ear disagreeably in two-part composition. Now for a needful word on monotony: this continuation, or repetition of a few notes, is forbidden in this class, although often met with in free style, where good masters add a different bass or middle part, or change the instruments and vary by *forte* and *piano*, or by transposition to an octave higher or lower. The following example shows this evil, although the identical intervals stand in proportional difference to the subject:—

Ex. 622.

Fourthly—after a distant skip of two notes, the third note ought to return by a skip of a fourth or third, when it cannot do so by grades. Three or four skipping notes should never contain in themselves a chord of the ninth or major seventh, even though the *Canto fermo* in the fundamental part should furnish good chords. Skips of three or four notes, containing a minor seventh, are seldom good; the diminished seventh may be tolerated:—

Ex. 623.

Fifthly—skips with two notes, beyond the perfect octave, to the three sevenths, to all augmented and most diminished intervals, are prohibited in this, as in the other classes. Those dissonant skips, however, which were admitted in the first class, when passing from bar to bar, if in one part alone, are also permitted in this class, in one bar, or from an unaccented to an accented division. The same with regular passing notes, which occur in unaccented divisions; or, in free style, on accented divisions of a bar. All the rules of the first class (excepting Rules 4 and 5, of course) are applicable to the present class.

Ex. 624.

Ex. 627.

1 2 3 4 &c. 10 9 8 7 3 &c.
 1 2 3 4 &c. 5 4 3 2 3 10 9 8 7 5 &c.
 8 7 6 5 3 3 4 5 6 10 5 6 7 8 10 &c.
 6 5 4 3 6 3 4 5 6 10 3 5 6 7 10 &c.
 8 2 3 4 5 8 6 7 9 9 10 9 &c.
 3 4 5 6 7 8 9 10 6 7 6 7 6 5 4 3 &c.

We must here remark that it would be very unmelodious to skip a third into a new bar, after one containing three or four notes ascending or descending by grades; for example:—

Ex. 628.

&c. &c. &c. &c. &c.
 &c. &c. &c. &c. &c.
 &c. &c. &c. &c. &c.
 &c. &c. &c. &c. &c.
 &c. &c. &c. &c. &c.

&c. &c. &c. &c. &c.
 Bad. Good.
 &c. &c. &c. &c. &c. NB.
 Good for the cadence.

Wider skips, also, after such progressions, are seldom good; for example:—

Ex. 629.

&c. &c. &c. &c. &c.
 Bad. Bad.
 Bad. &c. Bad. &c. Bad. &c.
 Good, because the chords are nearly the same. Bad.

As this class admits of four, six, or eight notes above or below the chorale, or subject, it will be advisable to examine the divisions of bars, their quality and quantity, in order to compose with certainty according to rule. Divisions are generally indicated by the upper number of the time marked—for instance, a bar of two crotchets contains two divisions; the down beat, or first crotchet, is the accented—the up beat, or second crotchet, is the unaccented division. A bar of usual *Alla-breve* time, has also two divisions—the down beat, or first minim, being the accented, and the up beat, or second minim, the unaccented division. A bar of three crotchets has only one accented (the first crotchet), and two unaccented divisions (the second and third crotchets). The same applies to a bar of three minims, and to all bars of triple time. A bar of four crotchets, or common time, has, it is true, four beats, but is really only a double bar of two crotchet time. The first crotchet is the first accented, the second crotchet the first unaccented, the third crotchet the second accented, and the fourth crotchet the second unaccented division of the bar. In bars of six beats of equal length, the first note is the first accented division; the second and third notes, unaccented divisions; the fourth note is the second accented division; and the fifth and sixth notes, unaccented divisions. In bars of nine beats, the first, fourth, and the seventh notes are accented—the second and third, fifth and sixth, eighth and ninth, are unaccented divisions. In bars of twelve beats, the first, fourth, seventh, and tenth notes are accented, and the second and third, fifth and sixth, eighth and ninth, eleventh and twelfth notes, are unaccented divisions. When this last kind of bar is treated as a bar of four crotchets (in which case, the dotted note only counts as one beat, although containing three equal parts), then the first beat may

be considered an accented, the second beat an unaccented, the third beat an accented, and the fourth beat an unaccented division of the bar; for example :

Ex. 630.

It follows that in bars of this kind, suspensions may be introduced in two manners for example :—

Ex. 631.

1st manner.

Ex. 632.

2nd manner.

When, in a bar of equal or triple time, more notes occur than belong to the beat, all those which occur on the beat are accented, and those that occur without the beat are unaccented *sub-divisions*, for example :—

Ex. 633.

In all the above measures, the notes are only sub-divisions of the bar. The first note in all cases is an accented sub-division, and the second or passing note is an unaccented sub-division. In the bars of $\frac{2}{4}$ and *Alla-breve* time, No. 1 is an accented, No. 2 an unaccented, No. 3 an accented, No. 4 an unaccented sub-division. In the bar of $\frac{3}{4}$, No. 1 is an accented, No. 2 an unaccented, No. 3 an accented, No. 4 an unaccented, No. 5 an accented, No. 6 an unaccented sub-division. In the first bar of common time, No. 1 is an accented, No. 2 an unaccented, No. 3 an accented, No. 4 an unaccented, No. 5 an accented, Nos. 6 and 7 an unaccented, No. 8 an accented, and No. 9 an unaccented sub-division; in the second bar, No. 1 is an accented, and No. 2 an unaccented sub-division of the bar. In short, every note which suffices for the beat of a bar, is a division; all notes which form only the half, third, quarter, or still less portion of a beat, are considered sub-divisions. As in this class of counterpoint, we shall make use of *Alla-breve* time, in which four equal short notes (four crotchets) are to be placed against one slow note, I shall here explain, what is understood by the two *changing notes*, so called on the authority of chapel-master Fux, the celebrated author of the universally-translated book of instruction called "*Gradus ad Parnassum*," to which all his suc-

cessors apply for theoretical knowledge. The *higher changing note*, he calls that which descends from the minor or major seventh on to the perfect fifth on the second note of the down beat; the *lower changing note* is that which descends from the perfect or augmented fourth (the last, however, should seldom occur) on to the minor or major sixth. This seventh above and fourth below, as second notes, both skipped from in the character of dissonants, may be employed in four notes in the following manner, in pieces of two, three, and four parts, although forbidden in the former class; for example :—

Ex. 634.

Ex. 635.

Ex. 636.

Other good masters have used these two changing notes, the seventh above and the fourth below inverted, although these inversions produce hidden fifths, in three and four-part harmony; for example :

Ex. 637.

Ex. 638. In three parts.
 Good. Hidden fifths. &c.
 NB. NB.

Ex. 639. In four parts.
 NB. NB.
 NB. NB.

or in the following manner, in which they produce, in addition, an unprepared chord of the fourth and sixth, which is only allowed in free style; for example:—

Ex. 640.
 NB. NB.
 NB. NB.

NB. NB.

These latter manners are, on this account, less beautiful, and ought to be seldom employed in strict composition. In this class, also, the last note of the penultimate bar, must be the major sixth, when the counterpoint is above, and the minor third or tenth, when it is below. In upper counterpoint, the following cadences, besides many others, may be used; in them, the sixth is led to by regular gradual passing notes, or by notes skipping on to a consonant interval:—

Ex. 641. Counterpoint.
 Subject.
 3 4 5 6 8 10 8 7 6 8

In under counterpoint, the following cadences, prepared by the third, may be used:—

Ex. 642. Subject.
 6 5 4 3 1 3 5 4 3 1 5 3 4 3 1

or:
 6 1 2 3 1 3 1 2 3 1
 Bad above also.
 6 7 8 6 8
 8
 3 2 1 3 1
 Bad. 1 1 Subject.

The last two cadences are faulty, as in them two unisons and two octaves occur on accented divisions of the bar, and produce a progression offensive to the ear in direct movement:—

Ex. 643. Example in C major.
 Counterpoint.
 Subject.
 Counterpoint.

In this class, the best two, three, and four-part counterpoints are those which retain one kind of chord in each bar, as they are serious and steady, appropriate to the church style, and even in quicker times are performed with greater precision. Nevertheless, it is not forbidden to introduce a different chord on each beat, providing the first chord be perfect, as also the last. It is preferable to retain the perfect chord throughout the whole of the first bar, as the auditors are thus instructed and confirmed as to the principal key; in the ensuing bars, an unaccented division may contain occasionally a dissonant chord, introduced by grades; the accented divisions must all commence with a consonant chord, as may be seen in the above counterpoints.

Example in E minor.

Ex. 644.

In this example eleven faults occur in the counterpoint above. *Fault 1st*—the second note, *d*, because in no book of instruction can we find a permission to skip to or from a dissonant (the two changing notes of *Fux* excepted, with their inversions) in strict composition. Such a seventh would be no error in free style, when we are bound by no chorale; it is considered as a regular transition when accompanied on the organ or pianoforte; for example:—

Ex. 645.

Fault 2nd—is the last note of the second bar, *d*, which is again a dissonant (a fourth) introduced by a skip. *Fault 3rd*—is the *f* in the third bar, because, in the first place, it is a dissonant introduced by a skip and not by grades; and, in the second, because minor seconds offend the ear, in this case, by rising to the unison on the following note, *g*; and in the third place, because three notes follow each other to this *f*, which complete a ninth, and therefore form a bad and harsh melody. The same unmelodious progressions occur also when three notes contain in themselves a skip of the major seventh; for example:—

Ex. 646.

A skip of the minor seventh is, on the contrary, always good. *Fault 4th*—is the second note, *c*, which is introduced as a diminished fifth, by a skip, and is not properly resolved by descending to *b*; it, also forms a dull melody with the ensuing three notes, *d, a, g*. *Fault 5th*—is the *d* in the sixth bar, because it is a dissonant occurring on the accented division of a bar, which is forbidden in this, as in the preceding class. *Fault 6th*—is the entire seventh bar, which, though harmonizing with its fundamental note, *f*, is monotonous with the previous bar. *Fault 7th*—is the unison, *g*, on the accented division of the eighth bar; it would be correct, if it were the second note. *Fault 8th*—is the *c*, in the same bar, which causes a skip of the fourth. *Fault 9th*—is the *e* in the ninth bar, in which four notes, ascending by grades, are followed by an ascending skip, which is a fault against good melody. *Fault 10th*—is caused by the hidden unisons, from the unaccented division of the tenth bar to the accented division of the eleventh bar; viz., *b, g, a, &c.*, to *b, a*, of the chorale. *Fault 11th*—is the unprepared fourth, *b*, in the penultimate bar.

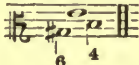
In the counterpoint below, thirteen faults occur. *Fault 1st*—is the second note, *b*, a fourth introduced by a skip. *Fault 2nd*—is caused by the hidden octaves, from the unaccented division of the first bar to the first note, *a*, of the second bar, which progress in direct movement from an imperfect to a perfect consonant, that is, from a sixth to an octave. *Fault 3rd*—is caused by the open consecutive octaves, from the end of the second to the beginning of the third bar; viz., $\overset{a}{a}-\overset{g}{g}$ &c. *Fault 4th*—is the unnecessary chromatic progression in the counterpoint of the third bar, which progressions are only allowed in free style. *Fault 5th*—is the unnecessary skip of the diminished fifth, with the following cadence: $b-a$ $g\sharp-a$. *Fault 6th*—is the repetition of an identical note, *b-b*, in the same bar, which is only permitted in free style (as is, also, a repetition of an identical note, as last of one, and first of the next bar).

Fault 7th—is the *g* in the eighth bar, which makes a bass-cadence with the preceding *d*; viz., $f \sharp - g$, &c.

Fault 8th—is the $g \sharp$ in the ninth bar, which forms an unharmonious transverse position with the preceding *g* of the alto, and also a minor chromatic progression in the counterpoint itself—*g*, $g \sharp$, *a*, &c.

Fault 9th—is the *b* in the same bar, because it does not ascend to the next *c*; for when, in two-part composition of this class, the perfect fourth does not, in three notes, descend or ascend by grades on the third note, but is merely enclosed between two similar notes, the effect on the ear is that of a dissonant, and this is as faulty as to skip to it with two minims

in the second class; for instance:—



Fault 10th—is the skip of the augmented second in the tenth bar, from $g \sharp$ down to *f*; this skip being seldom vocal or permitted even in the free style.

Fault 11th—is the skip of the major seventh in the eleventh bar. *Fault 12th*—is caused by the hidden fifths between the twelfth and thirteenth bars, viz., from the sixth to the fifth, in direct movement,

$g - e$, &c. *Fault 13th*—is caused by two unisons, between which there is only a skip of a third from

the penultimate to the last bar, $f \sharp - e$, $f \sharp d \sharp e$. In the following example, both counterpoints are improved:

Ex. 647.



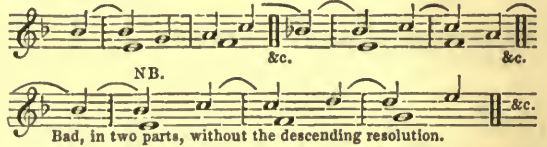


CXXXVI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN TWO PARTS.

The syncope, or suspension admitted into this class, is divided into two principal kinds—consonant and dissonant—but these contain manifold varieties. *Dissonant suspensions* are made by binding any of the following notes:—the three seconds, or fourths, or sevenths, the two ninths, a diminished or aug-

mented fifth. *Consonant suspensions* are the following:—a perfect unison, which in this class is permitted on the accented division of a bar, a minor or major third, perfect fifth, minor or major sixth, perfect octave, and a minor or major tenth. Seconds are always resolved in the bass forming the counterpoint below by descending a half or whole tone to the third. The three fourths also are resolved by descending to the third, in the counterpoint above. The three sevenths also are resolved by descending half or a whole tone to the minor or major sixth, in the counterpoint above; and the two ninths also descend to the octave as suspensions in the upper part. The perfect and augmented fourth, when suspended in the lower part, must also be resolved by descending to the next note, the fifth. It is well known that the diminished fifth is best resolved on the third below, but in this class it is not to happen immediately, especially in the upper part; when it appears suspended in that part, the minor third, or sixth must be interpolated in the unaccented division of a bar; for example:—

Ex. 648.

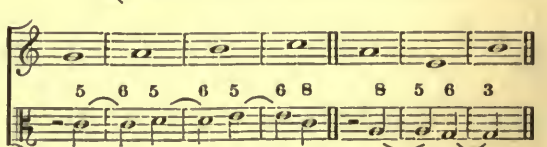
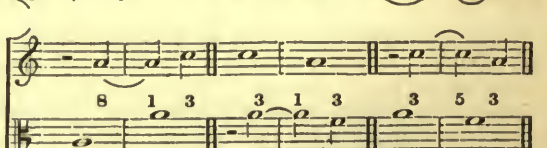
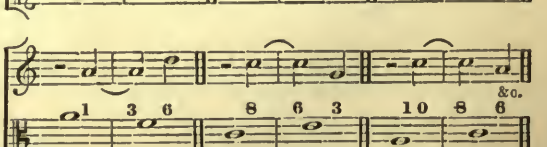
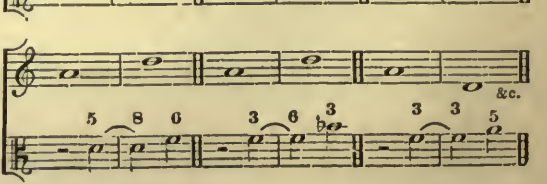


NB.
Bad, in two parts, without the descending resolution.

Consonant suspensions may be resolved by moving to another consonant by skips or grades, which last can only take place correctly with the perfect fifth and the two permitted sixths; for example:—

Consonant suspensions.

Ex. 649.

Dissonant suspensions.

NB.

The bound fourths in the under counterpoint are not real suspensions of the fourth, but an accompaniment to the suspended second, which must be added in harmonies of three or more parts. In Fux's Latin book of instruction, there is an example (see his *Gradus ad Parnassum*, page 72) of a ninth introduced into the lower part, which is also not a real ninth, but a second above the octave, as is proved by its resolving on to the third above the octave, called the tenth. The same master (see same page) forbids us to resolve a seventh on an octave in the lower part, which is right enough in two parts, but we know that other celebrated composers have often used it as a suspension of the perfect chord in compositions of many parts; for example:—

Ex. 650.

No. 1. No. 2.

The harmony of the sixth, in No. 2, is better. The following examples are also good, especially for pieces in three and four parts, although they appear to contain octaves and fifths:—

Ex. 651.

Remark.—Although the precedent of many composers may sanction the above progression, which has been acknowledged correct, even by severe rigorists, yet we would dissuade beginners from using it, as a succession of such fifths and octaves, in two parts, impress the ear too sharply—the more so, that this class admits of suspended dissonants on the accented divisions of bars, which thus may sound more like unaccented divisions; while the unaccented divisions upon which the resolutions are completed by consonants, sound like accented divisions—by which the disagreeable effect of this progression is made more sensible. For this same reason, the following three manners of suspension should be avoided in succession, in pieces of two or more parts, both in strict and free style. The fourth manner, however, in which the suspended ninth is prepared by the octave, is forbidden even when not in succession, as it produces nearly consecutive octaves; for example:

Ex. 652.

No. 1.

No. 2. No. 3.

Good in three parts. No. 4. Bad.

Also bad.

In this class, the first bar of both counterpoints, in harmonies of three or more parts, should commence with a pause or rest equal to a whole division, and the first up beat, or unaccented division, should contain a perfect consonant. All unaccented divisions must contain consonants, as in them are prepared the suspensions, which, in this class, are all made in the accented divisions; the suspensions themselves may be either dissonants resolved downwards (in strict style), or consonants resolved upon others, by grades or skips. The penultimate bar in upper counterpoint must always have the suspended minor seventh resolved upon the major sixth, after which the last bar concludes with the octave. In the Phrygian mode, employed by *Fux*, the chorale concludes in the two last bars with *f, e*, when the major seventh is natural and necessary, and must be resolved upon the natural major sixth, viz., the suspended *e* on to *d*. Therefore an organist commits an error if he resolve this major seventh on the augmented sixth, *d#*, when playing the short symphonies between the verses of Vespers in this key (the fourth church mode), which, in chorales, has no *#*, and he may by this mistake confuse the singers, who are obliged in this key to sing *d* unalterably. The organist also is in error, or ignorance, who makes the responses of the verses, beginning in this principal key, with the fourth, *a*, instead of the fifth, *b*. Thus much on the cadences of upper counterpoint. The cadences of under counterpoint, must consist of the suspended second resolved on the minor third for the penultimate bar, and the unison or octave for the concluding bar—the latter, if the second lies distant. In free style, the following licenses are given:—The seventh may ascend or descend to the third by a skip, when the melody gains grace thereby; for example:—

Ex. 653.

The diminished seventh, which has its place on the seventh grade of minor scales, and the dominant seventh, which has its place on the fifth note of major and minor scales, may skip to or from each other and their appropriate intervals, the third and diminished fifth, or to their inversions; for example:—

Ex. 654.

Lastly, if successive suspensions should not be agreeably effective, it is allowable to introduce once, or at most twice, into the counterpoint an unsuspended consonant on an accented division. In this, as in the previous classes, a beautiful, flowing melody is a requisite:—

Ex. 655.

Counterpoint.

NB.

The NB above the upper counterpoint points out that, although the diminished fifth, *f*, ascends instead of descends to its resolution, yet, as the *g* in the unaccented division may be considered as merely a passing note, this fifth is really resolved on *e* in the following bar. The NB of the under counterpoint points out that *f* and *b* produce the fault of *Mi contra Fa*, which is excusable, as leading in the following bar to A minor, and not to C major. Altogether, the excessively shackling restrictions of this class require occasional exceptions.

Example in E minor.

Counterpoint. or:

Ex. 656.

4 3 4 3 5 1 8 7 6 8
2 3 2 3 8 2 3 8

CXXXVII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN TWO PARTS.

This class comprises *ornamental counterpoint* (*Contrapunctum floridum*)—so called, as it admits the use and admixture of all kinds of notes. Besides the rules of the previous four classes, the following are to be observed:—In writing the counterpoint, the division of a bar ought not to contain four rapid notes, but only two, occasionally, and then not on the beginning of a division; for example:—

Ex. 657.

Bad. Improved and good.
Bad. Improved and good.
Bad. &c. Improved and good.

In order to avoid dull and wearisome melody, the second class ought not to be employed longer than four divisions; the last of which should be tied to the fifth division; for example:—

Ex. 658.

Good. Bad.
Worse. &c.

Neither should a long note occur on the unaccented division without being bound on to the next bar; for example:—

Ex. 659. Bad. Good.

but it should occur on the accented division; for example:—

Ex. 660. Good. or:

The third class should not be employed for longer than five divisions, and the first class is not used except for the last bar. In addition to a beautiful and bright church-melody, the composer should now strive to introduce various long and short suspensions, such as exist in counterpoint, and are familiar to all practical students of music. I call these suspensions, long, longer, short, and shorter. The long is that which continues for one division—the longer, that which continues for two whole divisions; the short

is that which continues for half a division—and the shorter is that which continues for the quarter of a division of a bar, whatever be the measure indicated. The following examples will remind or inform the student, of the four suspensions just named:—

Ex. 661. Shorter. Short. Varied. &c.

Long. Longer. or:

This class only admits the long and the short suspensions. In upper counterpoint, the major and minor seventh, the fourth, and the ninth—and in under counterpoint, the major and minor second—may be varied as long suspensions in the following manner:—

Ex. 662.

Long suspension. Var. 1. Var. 2.
Var. 3. Var. 4. Var. 5.
Var. 6. Var. 7. Var. 8.
Divided suspensions (Ligatura rupta).

Should a composer wish to employ these variations after a chord of the octave, the second and seventh manner are least advisable, as severe critics might condemn these two variations, as producing consecutive octaves. Fux has used them in the following

way, which, notwithstanding his great fame, is not held up for imitation :—

Ex. 663.

The commencement and conclusion of both counterpoints in this class, must be made with a perfect consonant; and it is still forbidden to commence the under counterpoint with the fifth below, and to conclude the upper counterpoint with the fifth above. The first bar of both counterpoints must begin with a rest, equal to one division of the bar, as in the preceding class. The penultimate bar also has the suspended seventh in the upper, and the suspended second in the lower counterpoint.

Example in C major.

Ex. 664.

Nine faults exist in this example. *Fault 1st*—is the unprepared fourth, *g*, in the third bar. *Fault 2nd*—is the dull melody produced by using the second class too long, that is, for three bars continuously. *Fault 3rd*—is caused by the two quavers on the first division of the sixth bar. *Fault 4th*—is that, in one bar, two similar notes are written in succession (*a a*, in the seventh bar); this would be no fault in a vocal part, where one long note may be divided to accommodate syllables; for example :—

Ex. 665.

Fault 5th—is the skip of the seventh, which is only permitted in free style, for the sake of elegance, after the suspended ninth. *Fault 6th*—is the too lengthy minim, *c* (after the two crotchets, *e* and *d*), on the unaccented division of the ninth bar, which sections

are not admitted in this class; such a fault can only be remedied by an ensuing bind, or by dividing the notes, in the following manner :—

Ex. 666.

Sections ending with a minim on the accented division are permitted, and often necessary for vocal and wind instrument parts, as breath may be taken unobserved after these unbound notes. *Fault 7th*—is the diminished fifth, *f*, in the first accented subdivision of the tenth bar. *Fault 8th*—is the seventh, *a*, introduced by a skip, in the tenth bar. *Fault 9th*—is caused by the four quavers in the eleventh bar, which do not belong to this class; the case is different if a piece which might be marked by $\frac{2}{4}$ or common time, be written, for the sake of convenience, in *Alla-breve* measure, in which quavers would represent semiquavers.

An improvement of Example 664.

Ex. 667.

Example in E minor.

Ex. 668.

In the third class, we already remarked that four, six, or eight notes of equal value might be written against the chorale, and examples now follow of all five classes, on the same chorales, in C major and E minor, in two sorts of triple time, which ought to be as familiar to the student as measures of equal time. Whoever can guard against all faults comprehended in these five classes of two-part composition, in equal or unequal measure, may feel assured that he will easily compose melodiously in three or four parts, as it is certain that the fuller the harmony becomes, the greater in proportion are the deviations from strict rule.

Ex. 669.

1st Class.
Subject.
Counterpoint.

8 a 8 3 6 3

3

6 3 3 6 6 10 10 8

The number 3 in the treble above the seventh bar, draws attention to the *a* of the alto, which forms only a third above the treble, but which must be marked by a 6, as all intervals must be counted upward from the fundamental part.

Ex. 670.

2nd Class.
Counterpoint.
Subject.

1 2 3 6 7 8 3 2 1 6 3 6

3 4 5 6 7 8 3 6 5 3 8 6 3 8 6 3 6 5

3 8 6 3 1 6 3 5 6 8 5 4 3 1

Ex. 671.

3rd Class.
Subject.
Counterpoint.

or:

Upper cadenz. &c.

We may commence with a crotchet rest in the second class, or a quaver rest in the third class, when writing in triple time. The following is an example of eight short notes above one of the chorale, which is changed to *Alla-breve* time, in the under counterpoint, for greater convenience:—

Ex. 672.

3rd Class.
Counterpoint.
Subject.

6

6

#3 5 6 5 6

5 6 6

6 5-6 5 6

Subject.

Counterpoint.

6 6 5

6 3 5

6 3 6 3

6 3 6 3

6 5

In three or four parts.

6 5 5 3

Free Style.

or:

Viol. Counterpoint.

Organ. Subject.

6 6

6 &c.

Fourth class.

Ex. 673.

5 10 5 3 8 5 10 8 10 8 6

3 10 8 6 5 8 7 6 8 7 6 5 4 3 8

7 6 5 4 3 5 3 6 7 6 8

Fifth class.

Subject.

Counterpoint, with or without organ.

3 6 b3 5 6 5

6 5 6 5 6

6 10 2 6

CXXXVIII.—ON THE FIRST CLASS OF STRICT COMPOSITION IN THREE PARTS.

This also is called "note against note," or division for division. Now must be put in practice what was learnt by the study of thorough-bass—the art of accompanying every chord according to rule. We must therefore remember what third interval is implied by two others which are indicated. To the perfect unison (the augmented unison seldom occurs in this class) belongs a third, and, in the first bar, the perfect fifth also; to the minor second, mostly the perfect fourth or fifth, and sometimes the major third; to the major second, also the perfect fourth or fifth; to the augmented second, only the augmented fourth; to the minor and major third (the diminished third seldom occurs, and only in the chord of the diminished seventh instead of the minor third) belong the perfect fifth or perfect octave; to the diminished fourth, the diminished fifth or minor sixth; to the perfect fourth, when a suspension, the fifth or sixth, according to the key—when not a suspension, always the sixth; to the augmented fourth, the major second, or minor third, or major sixth—also, when a suspension, the perfect fifth; to the diminished fifth belongs the minor third or sixth; to the perfect fifth, a third, according to the key—also a sixth, when the fifth is a suspension, and is resolved like a dissonant, by descending to the third, with an ascending bass, or to the perfect fourth, with a stationary bass; to the augmented fifth belongs the major third or major seventh; to the minor sixth, the minor or major third, the perfect octave, or unison; to the major sixth, the minor or major third, the perfect octave, or unison (this last but rarely); to the augmented sixth, the major third—in a few cases, the perfect fifth—and in still fewer, the augmented fourth; to the diminished seventh belongs the minor third or diminished fifth; to the minor seventh, the minor or major third, the perfect fifth, or octave; to the major seventh, when unprepared, and ascending to the octave, belongs the major second or perfect fourth—when prepared, and resolved by descending, the major third—rarely the perfect octave, and still more rarely the naked unison; to the diminished octave belongs the minor sixth, and some rare times the minor third; to the perfect octave, a third, according to the key; to the minor ninth, the minor or major third or the minor sixth; to the major ninth, also the third or the major sixth; to the two tenths belong the perfect fifth (rarely to the minor tenth, the diminished fifth) or the perfect octave, or third similar to itself. The following notes and figures clearly represent to the eye the above directions:—

Ex. 675. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 4/2 = 5/2 = 4/2 = 5/b 8/b 5/b 8/b. The second system shows intervals: 5/4 3 6/4 3 9/4 5/3 5/4 3 6/4 3 6/4 3 6/4 5/3. The third system shows intervals: 4/2 3 4/3 6/3 6/8 6/3 6/4 6 5 6 6/3.

Intervals. NB. NB. NB.

Ex. 676. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 5/b 6/b 5/b 5/b 5/3 6/3 5/3. The second system shows intervals: 5/b 6/b 5/b 5/b 5/3 6/3 5/3. The third system shows intervals: 5/b 6/b 5/b 5/b 5/3 6/3 5/3.

Accompaniment.

Fundamental notes.

NB. NB. NB. NB. NB.

Ex. 677. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 5/3 6/3 4 5/3 6/b 6/6 5/3 4 5/3 8/b 5/3 8/b. The second system shows intervals: 5/3 6/3 4 5/3 6/b 6/6 5/3 4 5/3 8/b 5/3 8/b. The third system shows intervals: 5/3 6/3 4 5/3 6/b 6/6 5/3 4 5/3 8/b 5/3 8/b.

NB.

Ex. 678. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 6/b 5/b 6/8 6/6 6/b 6/b 8/b 8/b 8/b 9/b. The second system shows intervals: 6/b 5/b 6/8 6/6 6/b 6/b 8/b 8/b 8/b 9/b. The third system shows intervals: 6/b 5/b 6/8 6/6 6/b 6/b 8/b 8/b 8/b 9/b.

NB. NB. NB.

Ex. 679. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 6/3 6/3 4/b 6/3 6/b 5/3 6/b 5/3 6/b 5/3 6/b 5/3. The second system shows intervals: 6/3 6/3 4/b 6/3 6/b 5/3 6/b 5/3 6/b 5/3 6/b 5/3. The third system shows intervals: 6/3 6/3 4/b 6/3 6/b 5/3 6/b 5/3 6/b 5/3 6/b 5/3.

Accompaniment.

Intervals.

Ex. 675. Musical notation showing three systems of music. Each system consists of a treble clef staff, a bass clef staff, and a line of intervals or figures below the bass staff. The first system shows intervals: 3 6/3 5 6/2 = 5/2 = 6/2 =. The second system shows intervals: 3 6/3 5 6/2 = 5/2 = 6/2 =. The third system shows intervals: 3 6/3 5 6/2 = 5/2 = 6/2 =.

Fundamental notes.

&c. &c.

NB.NB.

NB.NB.

The chords of the second, fourth, seventh, and ninth, and also those marked NB in the above examples, are dissonants, and therefore cannot be employed in the first class, which, in three and four parts, only admits of the two perfect chords and the three-fold chord of the sixth, which, however, must never be the diminished or augmented sixth. The chords of the third and fourth, $\frac{4}{3}$, of the fourth and sixth, $\frac{8}{3}$, and of the dominant seventh, $\frac{b7}{\sharp 3}$, are also still excluded. The following only are admitted into the first classes of strict composition; for instance, above c:—

Perfect chords. NB. NB.

NB. Or inverted.

The three NB in the above example point out that the incomplete chords, $\frac{8}{3}$ $\frac{7}{5}$, may only be written in the first bar. When the perfect fifth and minor or major third are added to the fundamental note, a perfect harmonic triad results; when the minor or major third, with the minor or major sixth, are added to the fundamental note, an imperfect harmonic triad results—but when the major third is taken with the minor sixth, the triad becomes dissonant, and belongs to the same tribe as chords of the second, fourth, seventh, and ninth, together with all diminished or augmented intervals whatever, and their accompaniment. When a fundamental note is doubled by its octave, or a third or sixth be doubled, which is permitted in three and four-part composition, the chord is called a doubled two-note chord, when in three parts; and a doubled triad when in four parts; and are no longer forbidden, when used to avoid errors. In this class are admitted two hidden fifths, octaves, or unisons, especially when contrary movement is employed for the third part, or when the fundamental part makes a skip of a fourth. When these licenses are used, the upper of the two parts must move by grades; for example:—

Ex. 678. All correct.

Cadence. Chorale.

It is more hazardous to use two major thirds successively in three-part than in four-part harmony, especially when they form part of a perfect chord. Two successive augmented or diminished octaves produce an unharmonious transverse position, even when one third is minor and the other is major, or when both are minor; for example:—

Ex. 679.

mi mi mi mi &c.
fa fa fa fa

mi mi mi fa fa &c.
fa fa fa fa mi mi

This class admits the cursory use of half cadences, such as $\frac{5}{3} \frac{6}{4} \parallel$. In the last bar, the octave may be doubled, but when the chorale is in the lowest part, one of the upper parts must have the third and octave, as may be seen in Example 682. The commencing and concluding chords must be perfect. The penultimate bar or chord must be the perfect triad, with major third and perfect fifth, when the chorale is in the upper or middle part, which occurs on the dominant of the fundamental part. When the chorale is in the lowest part, the penultimate bar should contain the imperfect triad of the major sixth and minor third, as the chorales are generally placed on the second grade, in the penultimate bar; the second grade of a fundamental note, which descends or ascends a tone, always requires the major sixth, as we learnt in the study of scales. The remaining bars usually contain only the following chords:— $\frac{5}{3} \frac{6}{4}$, or $\frac{10}{8} \frac{6}{4}$, or $\frac{10}{8} \frac{6}{3}$, when these last are not leading notes. Here follow examples, in which the line — points out the permitted hidden fifths and octaves:—

Ex. 680.

Complementary part. NB.
Subject.
Fundamental part.

$\frac{10}{8} \frac{5}{3} \frac{10}{8} \frac{5}{3} \frac{10}{6} \frac{5}{3} \frac{6}{3}$

NB.

$\frac{6}{3} \frac{10}{8} \frac{5}{3} \frac{10}{8} \frac{6}{3} \frac{10}{5} \frac{8}{3}$

The two inversions.
Subject.

Ex. 681.

$\frac{6}{3} \frac{5}{3} \frac{6}{3} \frac{10}{5} \frac{10}{3} \frac{5}{3}$

$\frac{6}{3} \frac{10}{8} \frac{5}{3} \frac{10}{5} \frac{6}{3} \frac{10}{5} \frac{5}{3} \frac{8}{3}$

Ex. 682.

Subject. NB. NB.

$\frac{5}{3} \frac{10}{8} \frac{5}{3} \frac{6}{3} \frac{5}{3} \frac{6}{3} \frac{6}{3}$

$\frac{10}{8} \frac{10}{8} \frac{6}{3} \frac{5}{3} \frac{6}{3} \frac{6}{3} \frac{6}{3}$

The NB point out that it is no fault, in simple counterpoint, to introduce two or three chords of the sixth successively, because they are not inverted; in double counterpoint, it would be an error, because, were the treble written an octave lower, and the fundamental note an octave higher, two perfect fifths or a perfect after a diminished fifth would occur in direct movement; for example:—

Ex. 683.

Bad. Bad.
Inversions.

$\frac{3}{3} \frac{3}{3} \frac{3}{3} \frac{3}{3}$
 $\frac{5}{3} \frac{5}{3} \frac{5}{3} \frac{5}{3}$

It was formerly a rule to keep a succession of sixths near together, in order that the successive fourths in the upper part should not offend the ear ; for example :—

Ex. 684.

but, in the first place, it is not always possible to move the treble and alto suddenly downwards, or the bass upwards, without disturbing the melody ; and, in the second place, the chorale, fugue-subject, or counter-subject often occasion the sixths to be written at a distance, as is the case in Examples 680 and 682 ; therefore, this rule was arbitrary, and could seldom be complied with.

Chorale in E minor.

Ex. 685.

The NB point out that it would not be an error to double either of these *Mi*-notes, as neither of them are the leading note, *d#*. We may add that Handel, Sebastian Bach, and other good masters of strict composition, have often used the three following phrases, wherein hidden fifths occur. But the remaining ones, when the three parts progress by direct movement, or the two upper parts make simultaneous skips, even though the bass progress by contrary movement, are almost all forbidden.

Ex. 686.

Subject.
Good.
6 6 6 6 6 #
Good. Better.

CXXXIX.—ON THE SECOND CLASS OF STRICT COMPOSITION IN THREE PARTS.

In this class, all that was forbidden in the preceding class, and in the second class of two-part composition, is excluded also, excepting the fifths and octaves which might not, in two parts, make a skip of a third in the upper part, which are now admitted when occurring in a middle part, but are faulty in the upper and lowest parts; it is also a fault to use such progressions as 5, 3—5, 3; 8, 6—8, 6; &c., &c., too often in succession, as the fifth-like and octave-like sound they produce is not obviated even by the correct position of the outer parts; for example :—

Ex. 687.

3 3 b3 3 b3 3
5 3 5 3 8 6 8 5 8 6 8 6
Good. Good. Good.

3 b3 3 5 3 5 3 3 5 3 5
5 3 5 3 5 3 3 3 8 3 8 3
Bad when frequent. Bad above. Bad below.

8 6 8 6 b3 3 3 b3 3
b3 3 8 6 8 6 8 6 8 5 8 5
Bad above. Bad when frequent. Good.

or:
8 5 8 5
Also good.
3 3 6 6
Good.

This class and the next admit unharmonious transverse positions, when not offensive to the ear; it is also allowed to use $\frac{8}{5}$ $\frac{5}{1}$ $\frac{5}{3}$ $\frac{1}{8}$, as regular transitions, on unaccented divisions, and even to introduce $\frac{8}{5}$ and $\frac{5}{1}$ in the first bar, when the counterpoint is in an upper part, and the third is omitted. The last bar must take $\frac{8}{5}$ when the chorale does not lie in the under part; should it do so, it requires the third, according to the key and octave, or unison. As a conclusion, the fifth with the octave or unison is too thin, for the old adage says: "We only recognise the real key at the last bar;" but without the third we cannot know whether a key be minor or major. Nevertheless, it is not absolutely necessary to include the third in the last bar; many ancient compositions of a lugubrious character, such as penitential psalms, requiems, &c., conclude with the fifth and octave only—perhaps intentionally, to leave an unsatisfactory impression. We often meet with pieces in minor keys embellished with a major third for the concluding chord, as the pure harmony of a major key produces a fully satisfactory and elevating effect. The penultimate bar may contain the following cadences, and the concluding bar must always contain a perfect chord :—

Ex. 688.

5 6 8 7 6 8
3 3 3 3
Chorale. Chorale.

4 3 8 10 6 8 6 5 3 5 6 #3
5 8 3 3 8 3 8
or: Chorale. Chorale. Chorale. E Phyg.

2 3 8 2 3 8 6 3 8 5 8
4 5 3 5 6 3 8 5 8 3 - 8
or: Chorale. Chorale. Chorale. Chorale.

In this class, the treble and alto may change places. All accented divisions must contain a perfect or imperfect chord—either $\frac{5}{3}$ $\frac{8}{5}$, or $\frac{6}{3}$ $\frac{8}{5}$, or $\frac{3}{2}$ $\frac{6}{4}$. It also admits, when necessary, the use of two similar consonants, from an unaccented to an accented division, in the outer parts and in contrary movement. Fux, in his examples of this class, has shown the following license for two fifths (see Ex. 689, in which No. 1, tolerated in free style, is improved in No. 2).

No. 1. Licence. No. 2. Improved.

Ex. 689.

Example in C major.

Ex. 690.

Counterpoint.

Complementary part.

Subject.

2 Inversions.

Complementary part.

Subject.

Ex. 691.

Complementary part.

Subject.

Counterpoint.

Complementary part.

Subject.

Ex. 692.

Subject.

Counterpoint.

Fundamental part.

Good

Good.

Ex. 693.

Subject in E minor.

Complementary part.

Counterpoint.

Subject in E minor.

Complementary part.

Counterpoint.

Ex. 694.

Counterpoint.

Subject.

Fundamental part.

Counterpoint.

Subject.

Fundamental part.

Ex. 695.

Complementary part.

Counterpoint.

Subject.

Complementary part.

Counterpoint.

Subject.

CXL.—ON THE THIRD CLASS OF STRICT COMPOSITION IN THREE PARTS.

All that has been said in treating of the two previous classes of three-part composition, applies to this class, in which four, six, or eight equal short notes must form the counterpoint until the last bar. It is to be observed, that the counterpoints may

commence with a rest equivalent to half a division, and are not restricted, as in two-part composition, to the fifth or octave, but may begin with the third without or after a rest, when the fifth or octave appears in the complementary part. In short, the perfect chord required by all classes, as commencement, may be placed according to fancy, in pieces of three or more parts. When the chorale lies in the lowest part, the last note of the penultimate bar must be the major sixth accompanied by minor third; should the fundamental note be the sustained dominant, the counterpoint must contain the major third, as the chorale gives the fifth. When the counterpoint is the lowest part, it may roll through the minor third below the chorale, and the minor sixth be taken in the complementary part; or it may take the dominant of the principal key, while the chorale has the perfect fifth, and the complementary part the major third—thus producing the well-known rolling bass cadence, which is the last of the following examples :—

Ex. 696. *Cadences.*

Chorale. Chorale.

Chorale. Bad. Chorale.

Good. Bad. Good. Chorale.

Good. Bad. Chorale. Chorale. Good.

Chorale. Chorale. Bad. Good. Chorale.

It is, of course, understood that these cadences in the upper counterpoint may be transferred to the inner part, and the highest position be given to the complementary part.

Ex. 697.

Subject. Counterpoint.

Ex. 698.

Counterpoint. Subject.

Ex. 699.

Counterpoint. Subject.

Example in E minor.

Ex. 700.

Ex. 701.

CXLI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN THREE PARTS.

This class admits suspension and syncopation, and we have already shown what the third interval of every consonant and dissonant must be (see first class of three-part composition). The minor seventh (the major seventh rarely, when it is not a leading note) can be accompanied by the octave instead of the third, when necessity demands it (see No. 1, Ex. 703). It is also permitted to use the chord of the fourth and sixth on an unaccented division, but only as a resolution of the suspended chord of the fifth and sixth with a stationary bass, as all unaccented divisions ought to contain consonant chords (see No. 2).

Ex. 703.

NB.

As it is a rule in the fourth class of strict (though not free) style, that dissonants should be suspended on accented divisions—should be prepared by a consonant chord on unaccented—and resolved on the nearest consonant in the following unaccented division, I will give some examples of retardations of the sixth and perfect chords, and mark those permitted in strict or free style, and those altogether prohibited.

Retardations of the 6th.

Ex. 701.

or:

&c.

Ex. 705.

Retardations of the perfect chord.

or:

Improved. NB.

Good in free style. Inversion. &c.

These retardations are also permitted in four-part harmony, which is governed by the same laws as this. The syncopated counterpoint should commence with a minim rest, in order to gain the required suspension from the unaccented to the accented division of a bar. The concluding bar may contain three principal key-notes, or the third, according to the key and octave. The penultimate bar, when the fundamental part has the dominant, must contain $\frac{5}{4} \frac{3}{2}$; when the fundamental part has the chorale, $\frac{7}{4} \frac{6}{5}$; when it forms suspensions, $\frac{4}{2} \frac{5}{3} b$, or $\frac{5}{2} \frac{9}{8}$. The remaining bars may contain, in their accented divisions, suspended consonants or dissonants (the last are best when often employed); the unaccented divisions should always contain a perfect or imperfect triad, $\frac{5}{3}$ or $\frac{6}{4}$ —or a doubled consonant two-note chord, $\frac{8}{8} \frac{6}{6}$ or $\frac{3}{3} \frac{6}{6}$ —or at least one of these incomplete chords, $\frac{7}{4} \frac{5}{3} \frac{8}{8} \frac{6}{6}$. When expedient, it is allowed, on accented divisions, to use a minim rest or an unsuspended note instead of a suspension of the counterpoint. Here follow three examples in C major:—

Ex. 706.

Ex. 707.

First transposition.

Ex. 708.

Second transposition.

In the last example, ten faults occur. *Fault 1st*—is the fifth, *a*, instead of the third, *f*, with the lowered ninth, in the second bar. *Fault 2nd*—is the skip of the major sixth, from *d* to *b* in alto, which

is not allowable, as one of the intervals is the leading note of the principal key, and is difficult to sing correctly without instrumental accompaniment. Common skips of the major sixth are permitted at the present time. *Fault 3rd*—is the *b* in the alto, which doubles the leading note of the following chord of *c*, which doubling is only permitted on an accented division. *Fault 4th*—is the fifth, *g*, in the alto, on the accented division of the fifth bar, which sounds thin; and we have just learnt that thin chords may only be used on unaccented divisions. *Fault 5th*—is the *Mi contra Fa*, from the treble *c* in the fifth bar to the tenor *c#* of the sixth bar. *Fault 6th*—is the chord of the fifth and sixth in the eighth bar, because the fifth is diminished and is not followed by a perfect chord of *c* on the unaccented division or next bar. In free style, this chord of the fifth and sixth would be naturally resolved on the perfect triad, without a deceptive cadence, in the following manner:—

No. 1.

No. 2.

Fault 7th—is the unharmonious transverse position of the same *f* in the alto to the *f#* in the tenor, in the ninth bar. *Fault 8th*—the suspended fourth to the required third, *b* in the tenth bar. *Fault 9th*—is another transverse position of *b* in the treble and alto, towards *f* of the tenor, in the tenth and eleventh bars. This preparation of the augmented fourth can only be properly employed, in conjunction with the natural major sixth, *d*, when this *b* belongs to the key of A minor, and not to C major, as may be seen in No. 2 of Example 709. *Fault 10th*—is the prepared unison in the penultimate bar, which ought to contain the suspended fourth, $\frac{7}{4} \frac{3}{3}$. The following example is improved:—

Improvement.

Ex. 710.

CXLII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN THREE PARTS.

This admits ornamental counterpoint, and comprises the alternate use of the three preceding classes, with several shorter notes, as in the third class. The commencement and conclusion must consist of a perfect chord, and the fifth is still prohibited as a close. The penultimate bar, when the counterpoint is above, takes in the middle or upper part the suspended fourth resolved on the major third, $\frac{5}{4} \frac{3}{3}$, or the suspended seventh resolved on the major sixth, $\frac{b7}{3} \frac{6}{3}$. When the counterpoint is below, it requires the suspended major second resolved by ascending to the minor third, with the perfect fourth or fifth as third interval, in the complementary part. Suspensions which are of longer duration than their preparations, are erroneous and unmelodious; but when shorter, or of equal duration, may be always employed; for example:—

Ex. 714.

No. 1. No. 2.
Bad. Good.
No. 3. No. 4. No. 5.
Good. Good. &c. Good. NB.

We may remark, that it would not be well to use suspensions such as No. 2 and No. 3 without continuing the passage in crotchets, as is shown in No. 5, or without introducing another suspension, when it would resemble a section, like two crotchets and a minim in a bar without an ensuing bind. These sections were explained in treating of the fifth class of two-part composition. In this class, we should aim at a full three-part harmony, conjointly with a pure style. The counterpoint should not continue too long in one class; the first should be guarded against until the last bar, and the fourth class principally used with *short* suspensions. The following are examples:—

Ex. 715.

Counterpoint.
Complementary part.
Subject.
Licence.

5 6 5 6 5 6 5 6 5 6 5 8 4 3

Ex. 711. Example in E minor.

Complementary part.
Counterpoint. Licence.
Subject and Fundamental part.

Counterpoint.
Subject.
Fundamental part.

Counterpoint.
Subject.
Fundamental part.

6 6 7 6 6 4 #3

Subject.
Complementary part.
Counterpoint and Fundamental part.

3 Good licence.
6 6 5 - 4 - 5 3 4 - 3

Ex. 716.

Ex. 717.

Ex. 718.

Ex. 719.

Ex. 720.

The NB on the bass note, *d*, in the fifth bar, points out that it is not faulty as an unaccented sub-division of the bar, though indicating the chord of the fourth and sixth. Should this bar be written in four parts, or accompanied on the organ, the first note, *g*, would have its octave, and the second note, *d*, would rightly have the passing, or rather skip-like chord of the fourth and sixth (see No. 1, Ex. 721). This class, as well as the third class, allows a chord of the fourth and sixth to be played with the three last of four bass notes which skip through the perfect triad or chord of the sixth, but not with the first of the four notes, when unprepared (see Nos. 2 and 3, Ex. 721).

Ex. 721.

No. 1. No. 2.

All correct.

No. 3.

The same two chorales follow, written in triple time, and according to all the five classes :—

Ex. 722.

1st class.

Subject.

Ex. 723.

2nd class.

Subject.

Ex. 724.

3rd class.

Subject.

4th class.
Subject.

Ex. 725.

5th class.
Subject.

Ex. 726.

or:

or:

If we simultaneously use two different counterpoints belonging to the first four classes with one chorale, this scientific procedure belongs to the fifth class, and is a foretaste of the free style, in which different notes may appear in every part; for example:—

Subject.

Ex. 727.

Subject.

Ex. 728.

NB.

The NB on the bass note, *a*, points out that it is no fault to introduce the dominant seventh in transition, which has been much practised by good masters of the present age.

CXLIII.—ON THE FIRST CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This, like the first classes of two and three-part composition, is called *note against note*. The notes equivalent to the chorale may be semibreves, minims, crotchets, or quavers. Therefore, compositions in two, three, four, or more parts, which consist of notes of equal duration, belong to the first class, and are written in *equal counterpoint*; the remaining classes comprise *unequal counterpoint*. The present class only admits the perfect chord with the minor or major third, and the chord of the minor or major sixth with the third according to the key, and perfect octave, $\frac{8}{3}$ $\frac{8}{3}$, but the last must never take a position in which the sixth is minor and the third major, which would produce a false chord; the perfect chord, $\frac{8}{3}$, may and often must be varied to $\frac{3}{3}$ or $\frac{5}{3}$ when the fifth is perfect, and the third is not a leading note; the chord of the sixth, $\frac{6}{3}$, is varied to $\frac{6}{3}$ or $\frac{2}{6}$. The two chords of the fourth and sixth, $\frac{6}{4}$ or $\frac{8}{4}$, are prohibited, as are all dissonant chords; also the *Quarta fundata*, which is the fourth which appears in the second inversion of the dominant seventh, and is used on the second grade of the bass scale with the major sixth and minor third—for instance, $\frac{6}{4}$; it is permitted, in free style, like other dissonants. The first bar easily contains $\frac{8}{3}$ or $\frac{5}{3}$. The last bar, which should also be perfect, can only contain this chord, when the chorale occupies the lowest part; for should it lie in the upper or inner part, there only remains $\frac{8}{3}$ or $\frac{6}{3}$ for the concluding bar, as the chorale descends to the principal key for its termination, while the major third, which, in the penultimate bar, is taken with the fifth and octave, above the dominant of the tonic, also ascends to the principal key, as may be seen in the examples. When the chorale lies in the lowest part, the intervals of the penultimate bar, are $\frac{6}{3}$ or $\frac{6}{3}$; for example:—

This class admits hidden fifths, octaves, and unisons, when not offensive in sound, and provided the upper part ascend or descend by grades; they are best introduced in inner parts. Licences must not be taken in skips wider than the perfect fifth, in the upper part; but in the lower and inner parts, may extend to the sixth or octave. Hidden fifths and octaves may occur in direct movement when the bass ascends or descends by skips of the fourth, or ascends by skips of the sixth; but when the licence is used in the upper part, contrary movement must be employed in one or two of the remaining three parts. The following are examples of good licences in hidden fifths and octaves, which I have marked with an inclined stroke:—

Ex. 730.

Cadences.

Ex. 729.

Chorale.

Chorale

Chorale. NB.

Chorale. Bad.

NB.

Worse. Good.

Good.

Worse.

Example in C major, in four parts.

Subject.

First transposition.

First transposition.

Subject.

Example in E minor.

Subject.

NB.

NB.

NB.

NB.

The NB on the penultimate bar points out that it may contain a longer note than the others, in order to impress the conclusion.

1st transposition.

Subject.

Ex. 734.

Musical notation for an example showing counterpoint with sixths. It consists of four staves: Treble, Alto, Tenor, and Bass. The bass line features several sixths (6) marked above the notes.

These examples are capable of two more transpositions, which should be made by the student, although omitted here, to economise space. The following cadences are against the ancient rules, because the leading note does not ascend for the conclusion:—

Ex. 735.

Musical notation for Ex. 735 showing various cadences. It consists of four staves. The first staff is labeled 'Chorale.' and 'Worse above.' The second staff is labeled 'Bad. N.B.', 'Good.', 'Bad. N.B.', 'Good.', and 'Chorale.' The third staff has 'or:' written below it. The fourth staff is a bass line.

CXLIV.—ON THE SECOND CLASS OF STRICT COMPOSITION IN FOUR PARTS.

The upper and under counterpoints of this class contain two or three notes to each note of the chorale, and the two complementary parts move in notes equivalent to the subject. It is necessary to guard against two skips of the third, especially in the two outer parts, which produce fifth-like or octave-like progressions, offensive to the ear; for example:—

Ex. 736.

Musical notation for Ex. 736 showing fifth-like progressions. It consists of four staves. The first staff has '5' and '5' marked above notes, and '&c.' at the end. The second staff has '5' and '5' marked above notes. The third staff has '5' and '5' marked above notes. The fourth staff has '5' and '5' marked above notes. The label 'Fifth-like.' is written below the first two staves.

Musical notation for Ex. 736 showing octave-like progressions. It consists of four staves. The first staff has '8' and '8' marked above notes. The second staff has '8' and '8' marked above notes. The third staff has '8' and '8' marked above notes. The label 'Also fifth-like.' is written below the first two staves. The label 'And octave-like' is written below the first two staves.

These faults are easily avoided in free style, which admits the use of several notes or of contrary movement in the complementary part.

Examples.

Ex. 737.

Musical notation for Ex. 737 showing subject and counterpoint. It consists of four staves. The first staff is labeled 'Subject.' The second staff is labeled 'Counterpoint.' The third staff has '6' marked above notes. The fourth staff has '6' marked above notes. The label 'Licence.' is written below the second staff.

Ex. 738.

Musical notation for Ex. 738 showing subject and counterpoint. It consists of four staves. The first staff is labeled 'Subject.' The second staff has '6' and '6' marked above notes. The third staff has 'Bad beginning.' and 'Good beginning.' written below it. The fourth staff has '6' marked above notes. The label 'Counterpoint.' is written below the third staff.

Musical notation for Ex. 738 showing counterpoint. It consists of four staves. The first staff has '6' marked above notes. The second staff has '6' marked above notes. The third staff has '6' marked above notes. The fourth staff has '6' marked above notes.

Ex. 739. In E minor.

Musical notation for Ex. 739 in E minor. It consists of four staves. The first staff is labeled 'Counterpoint.' The second staff is labeled 'Subject.' The third staff has '6' marked above notes. The fourth staff has '6' marked above notes.

Licence.

Ex. 740.

Counterpoint.

Subject.

5 6 5 6 6 5

Ex. 742.

Subject.

Counterpoint.

CXLV.—ON THE THIRD CLASS OF STRICT COMPOSITION IN FOUR PARTS.

The counterpoint of this class is written with four or eight notes (in bars of equal measure) or six notes (in bars of unequal measure) to one of the choral and complementary part. The rules and exceptions of the previous classes still apply to the present one. Open fifths and octaves must be guarded against, from the unaccented to the accented divisions of bars. On account of the rolling or skipping counterpoint, it is permitted occasionally to touch and to double the notes of the other three parts, and to use the unison instead of the octave.

Ex. 741. Examples.

Subject.

Counterpoint.

5 6 6

Best licence.

Ex. 743.

Counterpoint.

Ex. 744.

CXLVI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This admits suspension and syncopation. We have already repeatedly mentioned that suspended dissonants are merely retarded perfect or imperfect consonants, and must always, in strict style, be resolved by descending a grade. In this class, it is necessary to remember the intervals belonging to each dissonant, as learnt by the study of thorough-bass. To the suspended ninth belong the third, according to the key, and the perfect fifth, or instead of the latter, the sixth, or when neither the fifth nor sixth will suit, the doubled third, provided it be not a leading note; it is resolved on the octave. To the seventh belong the third and perfect octave—often the doubled third; but when, from expediency, the fifth is taken with the seventh and third (which ought to occur rarely), it is necessary to skip to the octave or doubled third on the unaccented division of the same bar, or to move together to the doubled sixth (when not a leading note), as otherwise the continuation of the fifth during the descending resolution of the seventh on the sixth would create a new dissonant chord, viz., $\frac{7}{3} \frac{6}{3} \frac{6}{3}$, which chord is not permitted, unless in free style, on an unaccented division, especially after the diminished seventh—for instance, above $c\sharp \frac{b7}{3} \frac{6}{3} \frac{6}{3}$, &c. To the suspended fourth belong the fifth and octave, or doubled perfect fifth, or the sixth and octave, or doubled sixth; this fourth is usually perfect, and must be resolved on the minor or major third. To the suspended second (the only suspended dissonant used in the lowest part in this class) belongs the doubled perfect fifth, or a perfect fifth with the second itself doubled—this particularly when the fundamental note is resolved by descending only half a tone, which resolution produces an agreeable chord of the sixth without the octave, as $\frac{6}{3} \frac{6}{3}$ or $\frac{6}{3}$. If the perfect fourth be doubled, with a suspended minor or major second (which is also permitted), this suspension must be resolved by descending a whole tone, in order that its resolution may produce a minor or major third with two perfect and not imperfect fifths. In free style, it is allowable to accompany the suspended second with the perfect or augmented fourth and the minor or major sixth. Lastly, it is permitted, when expedient, to give occasionally two notes to a bar of the complementary part, when one prolonged note would not suit the resolution. The following are examples of resolutions of the four dissonant suspensions:—

Ex. 745.

9ths.

Bad. 7ths.

4ths.

Licence. Bad.

NB. $\frac{7}{3}$ $\frac{6}{3}$

2nds.

or:

When no dissonant suspensions can be used, consonants with their perfect or imperfect accompaniment may be syncopated. The third or sixth, when not leading notes, are often doubled for the sake of an easy or graceful melody; but when the sixth is doubled, care must be taken not to resolve it on the perfect fifth, by which a chord of the fifth and sixth would occur on an unaccented division, where only perfect triads or chords of the sixth should appear. If the sixth be resolved on to a diminished fifth, it may be tolerated, as this last chord of the fifth and sixth is not so strongly dissonant; for example:—

Ex. 746.

Bad. Tolerable.

NB. &c. NB. &c.

&c. &c.

&c. &c.

Ex. 747.

Good in free style.

Ex. 747 is in free composition, because in that style only we may prepare one dissonant by another, and resolve it deceptively on to another dissonant. Ex. 746 is also good in free style, for the same reason. The counterpoint must commence with a rest equivalent to a whole division. The remaining parts with the counterpoint must form the perfect chord of the principal key in full harmony, $\frac{5}{3}$, or $\frac{6}{4}$, or $\frac{5}{2}$. When the subject is not the lowest part, the conclusion must be $\frac{5}{3}$; when it is below, $\frac{6}{4}$. The penulti-

mate bar, when the bass has the dominant, must contain 4 3, accompanied by 5 8; when the chorale forms the fundamental part, then it must contain the suspended seventh, 7 6, accompanied by the doubled minor third, or minor third and perfect octave. When the bass or tenor part is below, and forms the counterpoint—that is, the suspensions—the penultimate bar must contain the chord of the second and fifth, $\frac{5}{3} =$ or $\frac{5}{3} \frac{5}{3}$.

Examples.

Ex. 748.

Subject.

Counterpoint.

NB.

Ex. 749.

Subject.

Counterpoint.

or:

The NB in Ex. 748, on *g* in the alto, points out that in free style, to obtain constant suspensions, we

may, on an unaccented division, employ this *Quarta fundata*, which is derived from the second inversion of the dominant seventh; this seventh, as also the diminished fifth, may then be unprepared in unaccented divisions; for example:—

Ex. 750.

NB.

NB.

No. 1.

No. 2.

&c.

&c.

6/4 = 6/4 = 6 6/5 6/5 &c.

or:

Free counterpoint allows, in all keys, the chord of the fourth and sixth, No. 1, Ex. 750, which is the second transposition of the common chord of C major; and the chord of the fifth and sixth, No. 2, which are also admitted into the fifth class of strict composition, in which all the four classes are employed and mixed; for example, in E minor:—

Ex. 751.

Counterpoint.

Subject.

Good.

Licence.

Good.

Good.

Ex. 752.

Counterpoint. Licence. Licence.

Subject.

Licence.

Licence.

Counterpoint.

Subject.

Ex. 754.

Licence.

Counterpoint.

Subject.

CXLVII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This admits ornamental counterpoint, which may be written in the upper, lowest, or inner part—be formed from all the previous classes (the first is only employed for the last bar)—and may contain some short notes, equivalent to half a division. The counterpoint must contain this ornamented melody; the other two parts must move with the chorale in notes of equal duration, in strict, but not in free style. The fourth part, as in the preceding classes, will contain alternately the octave, doubled third, doubled sixth, and doubled perfect fifth. The cadences are the same as in the earlier classes, 4 3, 7 6, and 5 3; but they may be varied at pleasure in the counterpoint, which may commence with a rest equivalent to a whole or half division; for ex. :—

Licence.

Counterpoint.

Subject.

Licence.

Counterpoint.

Subject.

Ex. 753.

Complementary part.

Counterpoint.

Subject.

The licence of f^\sharp , in Ex. 754, does not in the least offend the ear, as chromatic and diatonic passages may alternate in order to enliven the harmony; but too great use of the chromatic genus is bad in the counterpoint, excepting in fugal chromatic subjects, which are expressly selected on account of the lugubrious character they give to the theme. The above licence is less objectionable, as the unharmonious transverse position, $f-f^\sharp$, does not form a diminished, but an augmented octave, which is more tolerable. Lastly, this accidentally raised f^\sharp is a leading note, which renders the following g easier to the singer and more agreeable to the hearer. In such a licence, however, care must be taken that the bass

should not descend so as to create a chord of the fourth and sixth, or some dissonant chord still more harsh and difficult of resolution. The chord of the fourth and sixth, in minor and major keys, is forbidden as a commencement, and even in free counterpoint is prepared by and resolved on a consonant, when oblique movement is not employed in the bass; for example:—

Ex. 755.

Good in free style.

NB. NB.

or: &c.

NB. NB.

Good in free style.

The four NB point out that strict style would not permit such syncopated notes, which render the second divisions too staccant.

Bad example.

Ex. 756.

Subject. Bad melody. Bad.

Bad.

Hidden 5ths. Bad. Bad. Bad.

Example in E minor.

Ex. 757.

Counterpoint. Subject. Licence.

Licence.

Licence.

Ex. 758.

Subject. Licence. Counterpoint.

When the chorales have been sufficiently practised with counterpoints of eight classes, the following admixtures of the four classes may be studied in conclusion ; for instance, in *C major* :—

Ex. 759.

Ex. 760. In E minor.

Examples in unequal or triple time.

Ex. 761.

Ex. 762.

Second class.

Subject.

Counterpoint.

5 6 5 6 6

6 3 8 7 5 8 7

Ex. 763.

Third class.

Subject.

Counterpoint.

6

6 6

6 6

Ex. 764.

Fourth class.

Counterpoint.

Good.

6 7 6 5 9 8 4 #3 7 6

Subject.

7 6 6 3 7 6 4 3 7 6

Ex. 765.

Fifth Class.

Subject.

Counterpoint.

6 6

4 3

When the student has attained the desired degree of certainty and practical execution of the strict style, including the transposition of parts, he may proceed to the free style, of which examples follow, in the five classes of two, three, four, and five-part composition, with the licences granted to this style of writing.

Chorale and free counterpoint, the chords of which may be used in all free compositions:—

Ex. 766.

First class, in 2 parts.

Counterpoint.

Chorale.

or:

Counterpoint.

Ex. 767.

Second class, in 2 parts.

Counterpoint.

Chorale.

or:

Counterpoint.

NB. NB.

Good.

The four NB point out that free style allows us to skip from or on to a dissonant

Ex. 768.

Third class, in 2 parts.

Counterpoint.

Chorale.

An upper part may commence and conclude with the third above; a lower part may commence, but not end with it, as, in three or four parts, the harmony of the sixth would ensue, and form a half cadence instead of a satisfactory conclusion.

Ex. 769.

Chorale.

Counterpoint.

Ex. 770.

Fourth class in 2 parts.

Counterpoint.
5 6 7 7 6 7 6 6 4

Chorale.

5 6 6 5 2 3 3 5 4 3

3 7 6 5 3 3 2 3 1

Ex. 771.

Chorale.
3 - 2 - 1 - 6 - 4 - 6 - 8 -

Counterpoint.

2 - 4 - 5 - 6 - 5 - 8 - 2 - 8

Ex. 772.

Fifth class in 2 parts.

Counterpoint.
1 3 3 6 - 3 4 6 3 6

Chorale.

NB.
- 3 4 6 3 1 0 3 8 7 8 4 5 5 6 - 5 4

NB.
3 4 5 6 - 5 3 1 3 5 3 3 6 7 6 3

The two NB point out that chromatic passages may now be introduced.

Ex. 773.

Chorale.
8

Counterpoint.

2 6 6 6 6 6

6 6 5 5 8

Good.

Ex. 774.

First class in 3 parts.

Chorale.

Ex. 775.

or:

Chorale.

Ex. 776.

or:

Chorale.

Good.

Ex. 777.

Second class
in 3 parts.

Ex. 778.

or:

Ex. 779.

or:

The unharmonious transverse position in Ex. 779—the *Mi contra Fa*, "*diabolus in musica*," as ancient teachers called it—is no longer forbidden in free style, provided the progressions do not offend the ear by unmelodious harshness.

Ex. 780.

Third class
in 3 parts.

Ex. 781.

or:

NB. 6

Ex. 782.

or:

Chorale.

Counterpoint.

Good skip.

Fourth class.
in 4 parts.

Chorale.

Ex. 783.

Counterpoint.

Ex. 784.

or:

Counterpoint.

Chorale.

Ex. 785.

or:

Counterpoint.

Tenor.

Chorale.

NB. 6

Ex. 786.

Fifth Class
in 3 parts.

Chorale.
10
8
5
4
3
2
1
2
3
4
5
6
7
8
9
10

Counterpoint.

Ex. 787.

or:

Tenor.

Counterpoint.

Chorale.

Ex. 788.

or:

Chorale.

Counterpoint.

Ex. 789.

First class
in 4 parts.

Chorale.

No. 1.

Ex. 790.

or thus:

Chorale.

No. 1.

Tenor.

Ex. 796.

Third class in 4 parts.

Ex. 797.

or:

Ex. 798.

Fourth class in 4 parts.

Ex. 799.

or:

Counterpoint.

Chorale.

Licence.

Ex. 800.

or:

Chorale.

Counterpoint. Licence.

Tenor.

Ex. 802.

Fifth class in 4 parts.

Chorale.

Counterpoint.

Ex. 801.

or:

Choral.

Counterpoint.

Ex. 803.

or:

Chorale.

Counterpoint.

We need hardly remind the student that he will find it a useful exercise to re-write the preceding examples in the double transposition of parts, of which they are all capable. If he have attained certainty in two, three, and four-part composition, he may attempt writing in five parts, which requires principally a judicious doubling of intervals, and in which a five-fold transposition of parts may be practised; for example:—

Ex. 805.

First class,
in 5 parts.

Chorale.

Ex. 804.

or:

Counterpoint.

Chorale.

Ex. 806.

or:

Chorale.

Ex. 807.

or:

Third class.

Ex. 809.

Counterpoint.

Ex. 808.

Second class.

Chorale.

Ex. 810.

Fourth class.

Ex. 811.

Fifth class.

Ex. 812.

From a combination of the first four classes, we obtain the fifth class, or ornamental counterpoint, in which every part maintains its appropriate equivalent notes ; for example :—

The following short rules may serve as general guide to the doubling of intervals indispensable to this style of writing:—Double by preference the perfect than the imperfect consonants, and the perfect fourth instead of the octave, on a chord of the fourth and sixth, when this is unprepared. The minor and major second, whether passing or suspended, may be doubled instead of the sixth in the chord $\frac{4}{2}$, or instead of the fifth in the chord $\frac{5}{2}$. Dissonants may only be doubled in regular transitions, as also the seventh major tone (leading note). Even when it is a third or sixth, it is forbidden on accented divisions, in pieces of five or more parts; it is tolerated in an inner part, as doubled fundamental note or octave. Doubled intervals in the most usual chords:—

Perfect chords with a chorale.

Ex. 813.

Imperfect chords.

Ex. 814.

The *e* is tolerated as doubled fundamental note in C major; the same note would be faulty in the scale of F—also the *b* in Ex. 814, as both these intervals appear as leading notes.

Suspensions of the 2nd.

or:

Passing 2nds and 4ths. Suspensions.

Unprepared 4ths.

The NB points out the octave, *e*, doubled at the end, as the major third of the perfect chord, which is permitted in the upper or inner part, as it is not the seventh major tone (leading note), but the third major tone of the fundamental note, *c*. Our concluding example shall be a chorale, in strict style, which the student may practise in its further transpositions.

Ex. 816.

First class in 5 parts.

Chorale.

Ex. 817.

Second class

Counterpoint.

Chorale.

Ex. 818.

Third class.

Chorale.

Counterpoint.

Ex. 819.

Fourth class.

Lastly, as an essay, the ingenious admixture of all classes.

Ex. 821.

Ex. 820.

Fifth class.

Licence.

In order to write six, seven, eight, or more part pieces—or double, three-fold, and four-fold choruses—correctly, and in a melodious, flowing manner, a greater degree of care is requisite in conducting the parts grammatically, and in the indispensable doubling of intervals. A profound and careful study of classic models in this extremely complicated style, will furnish all the instruction desired.

CXLVIII.—ON IMITATION.

This branch of composition, as its name implies, is one in which a short melody is repeated by one or many parts—sometimes after a single division, sometimes after the lapse of two or three divisions, and sometimes after a whole bar. It may be used on every interval, including the octave, in the upper or lower part—that is, in the unison above or below, the second above or below, &c. As we no longer need work on a chorale, the suspensions of the second, fourth, seventh, and ninth, when both parts progress, are no longer to be resolved as follows:—the ninth on the octave; the seventh on the fifth; the fourth above on the third, and below on the fifth; the second below on the third, and above on the unison, which last would always be wrong figuring in pieces of three or more parts; for example:—

Ex. 822.

or:

Instead. 9 8, 9 8 6, 5 4 3, 3 2 1

Badly figured. Badly figured. Tolerable.

I repeat the instructions relative to the second, which I already touched upon in the fourth class of two-part composition, in order to prevent the beginner from being misled into wrong figuring; he must observe that a suspension of the second may never be figured in three or more part harmony, when an upper part is to make the syncopation or suspension, but only when the bass is retarded, and,

by being placed a half or whole tone lower, makes the suspension, and resolves by descending to the minor or major third. The ninth, according to the letter of the law, is similar to the second above, but not so in its accompaniment and resolution, as we learnt in the instructions on thorough-bass. We may, in imitation of strict style, as in fugues, resolve the four above-mentioned dissonant suspensions on different consonants, when the other part which contains them does not wait for resolution in oblique movement, but moves by a skip; for example:—

Ex. 823.

or:

Bad in 2 parts. Better. 2 —

2 — 2 —

or:

Also good.

In imitation, the answer is not obliged to correspond in key, skips, half or whole tones, so exactly as in fugues or canons. It is sufficient, in three or more part compositions, for two parts to imitate each other, while the remaining parts complete the chords. But a piece will be more beautiful and scientific should all the parts contain imitations. *Caldara's* Church Compositions and *Madrigals* are excellent models of this kind of writing. We will commence by the unison, in two parts.

On the unison.

Ex. 824.

1st subject. 2nd subject.

1st subject.

3rd subject.

2nd subject.

3rd subject.

4th subj. ct.

4th subject.

hr

Or :

Ex. 825.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

4th subject.

4th subject.

hr

hr

On the second.

Ex. 826.

1st subject.

1st subject.

2nd subject.

2nd subject.

Or :

Ex. 827.

1st subject.

2nd sub.

1st subject.

2nd subject.

3rd subject.

3rd subject.

hr

hr

On the third.

Ex. 828.

1st subject.

1st subject.

2nd subject.

2nd subject.

hr

Or :

Ex. 829.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

4th subject.

4th subject.

hr

hr

On the fourth.

Ex. 830.

1st subject.

2nd subject.

1st subject.

2nd subject.

3rd subject.

3rd subject.

Or:

1st subject.

1st subject. 2nd subject.

Ex. 831.

2nd subject. 3rd subject. 4th subject.

3rd subject. hr 4th subject.

On the fifth below.

Ex. 832.

hr

Or:

1st subject.

1st subject.

Licence.

Ex. 833.

2nd subject. hr

2nd subject.

Licence.

On the sixth above or below.

1st subject.

1st subject.

Ex. 834.

2nd subject.

2nd subject.

Or:

1st subject.

1st subject.

Ex. 835.

2nd subject.

2nd subject. 3rd subject.

3rd subject. hr

hr

On the seventh above.

1st subject.

1st subject.

Ex. 836.

2nd subject. hr

2nd subject.

Or:

Ex. 837. 1st subject.

1st subject. 2nd subject.

2nd subject. hr

hr

On the seventh below.

1st subject.

1st subject.

Ex. 838.

2nd subject.

2nd subject.

Or, in three parts :

Ex. 839.

Complementary part.

On the octave below.

Ex. 840.

1st subject.

1st subject.

2nd subject.

3rd subject.

3rd subject.

2nd subject.

3rd subject.

1st subject.

1st subject.

Or :

Ex. 841.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

On the fourth in three parts.

Ex. 842.

1st subject.

2nd subject.

Complementary part.

1st subject.

2nd subject.

3rd subject.

4th subject.

3rd subject.

3rd subject.

Licence.

5th subject.

5th subject.

4th subject.

5th subject.

Or :

Ex. 843.

1st subject.

1st subject.

Imitation.

Imitation.

Complementary part.

2nd subject.

2nd subject.

Licence.

3rd subject.

3rd subject.

Licence.

Ex. 844. On the sixth in three parts.

1st subject.

2nd subject.

Complementary part.

1st subject.

Imitation.

3rd subject.

2nd subject.

4th subject.

3rd subject.

4th subject.

5th subject.

4th subject.

5th subject.

Licence.

5th subject.

On the seventh in three parts; with a rolling bass.

1st subject.

1st subject.

Imitation.

Complementary part.

2nd subject.

2nd subject.

Ex. 845.

On the octave in three parts.

1st subject.

1st subject.

Imitation.

Complementary part.

Ex. 846.

2nd subject.

2nd subject.

3rd subject.

4th subject.

3rd subject.

4th subject.

Licence.

4th subject.

Licence.

On the octave in three parts; with a rolling bass.

1st subject.

1st subject.

Imitation.

Complementary part.

Ex. 847.

2nd sub.

2nd subject.

Various imitation; in four parts.

Ex. 848.

1. On the 5th.

1. On the 2nd.

1st subject.

1. On the 3rd.

2. On the 5th.

Licence.

2. On the octave.

Licence.

Licence.

2. On the 7th.

On the octave.

2nd subject.

On the octave.

On the 6th.

On the fourth, in four parts; with two complementary parts.

Ex. 849.

Licence.

Licence.

The two following examples in four parts are by *Caldara*. The NB in Ex. 851 points out the imitation after half a division, in all four parts.

Ex. 850.

No. 1.

in fifths.

in octaves.

in fifths.

&c.

in seconds.

&c.

Licence.

in fourths.

Ex. 851.

No. 2.

in fourths.

in octaves.

in fourths.

The advantages which may be gained by a clever composer from the use of such imitations, are almost incalculable. They help him to a certain unity of plan—to an economic order of thoughts, which would never form an æsthetically beautiful composition if heaped together without connection; the separate components of an interesting idea are woven into a complete whole by being thematically worked out in different parts—become clear to the perception of the hearer—and, though constantly the same, delight by the variety of unexpected combination. We may say, without fear of contradiction, that imitation plays a principal part in all compositions not merely thrown together without plan or meaning. I have quoted eight simple imitations, viz.,—on the unison; the second above or below; the third above or below; the fourth above or below; the fifth above or below; the sixth above or below; the seventh above or below; and on the octave above or below. When the answers retain the identical notes unchanged in order, the imitations are called *Imitations in similar motion*; when the answer inverts the subject, so that the rising intervals descend, or vice-versa, they are called *Imitations in contrary motion*. Besides the simple, there exist the following scientific imitations:

Strictly inverted imitation, in which half and whole tones must be precisely answered, in contrary motion; for example:—

Ex. 852.

Freely inverted imitation, in which the order of successive notes is not precisely retained; for example:—

Retrograde imitation, in which the subject is commenced backwards in the answer; for example:

Reversed retrograde imitation, in which contrary motion is used in addition ; for example :—

Ex. 855.

This last smacks of pedantic elaboration, and the most cultivated ear would find some difficulty in recognising the subject thus disguised.

Augmented imitation, in which the answer is given in notes of greater value—for instance, minims instead of crotchets ; for example :—

Ex. 856.

Diminished imitation, in which the answer is given in notes of less value ; for example :—

Ex. 857.

Imitation on different divisions (per arsin et thesin), in which the subject is answered on an opposite division of the bar ; for instance, the subject begins on the accented division, and the answer follows on the unaccented division. (The Greek word *Arsis* signifies the up-beat, or unaccented division, and *Thesis*, the down-beat, or accented division.) The following is an example of this kind of imitation :—

Ex. 858.

CXLIX.—ON INVERSION.

There are four kinds of inversion. The first is called *simple*, and is made by reversing the notes of a fugal or other subject in its answer, so that the ascending notes of the original passage descend in the answer, and vice-versa ; the intervals, or skips, however, are not very precisely re-produced. It may be made on the octave, on the fifth, on the fourth, on the second, and on the unison ; for example :—

Ex. 859. No. 1, Simple inversions.

The second inversion is called *strict*, and is made similarly to the first, but requires that whole tones should be answered by whole tones, and semitones by semitones. This can only be effected by commencing the inversion on the major seventh, major sixth, or major third, above, while the whole and half tones must be unaltered in the answer ; for example :

Ex. 860. No. 6, Strict inversions.

When the theme begins on a fifth, these two inversions are differently effected. If the subject be examined, we shall find that the first note moves to the second by an ascending skip of the perfect fourth—the second to the third note by a descending skip of the minor third—and the third note moves a whole tone up to the fourth note. When this is precisely reversed in the answer, as in Nos. 6, 7, and 8, it is in strict inversion. When all the intervals are not precisely reversed, as in Nos. 1, 2, 3, 4, and 5, the inversion is simple ; in the last-quoted examples, it is true that the reversed skip of the fourth is also perfect, but Nos. 3 and 5 have a skip of the major, instead of the minor third, from the second to the third note, and in Nos. 1, 2, and 4, the third note moves a minor, instead of a major second, to the fourth note. The third inversion is called *retrograde*, and is made by commencing on the last note of the subject, and writing it backwards to the first note—sometimes higher, and sometimes lower, as must happen in relative keys :—

Ex. 861. Retrograde inversion.

This inversion may be made, as seen above, on the principal key note, or its third below. The fourth inversion is called *contrary retrograde*, and is made by again reversing the retrograde inversion, beginning with the first note, and proceeding to the last, inclusively :—

Ex. 862. Contrary retrograde inversions.

These two last inversions, in which half and

whole tones may be observed or not, must not be employed when the original subject contains a dotted note; for example :—

Ex. 863.

Subject. Retrograde inversion. Contrary retrograde inversion.

Both are faulty, as they produce a bad and lame melody. The two first inversions are always good, when the subject contains no dissonant suspensions in accented divisions of bars; for example :—

Ex. 864.

Simple inversion. Strict inversion. &c.

These inversions are of great use—almost more so than imitations; they enable us to produce an idea in a great variety of attitudes, and lead us, without our will, into different keys. In proof of this, let the student write a perfectly simple theme, vary it on all the intervals of inversion, add at pleasure any correct complementary chords, of which a great choice exists above a fundamental part, and he will create, to his own surprise, the most interesting modulations. The following chapter on Fugue will explain this matter more fully, and the additional examples will serve as practical illustrations.

CL.—ON FUGUE.

This branch is most necessary to church-music, and is its greatest ornament; it produces the most elevating impression in vocal and instrumental composition of classic style. The nomenclature “fugue” doubtless originated from one part apparently flying before another, while the pursuing part, or answer, imitates the intervals of the first subject, generally precisely on the fifth above or fourth below, or on an octave above or below. The *counter-subject* is that which is written against the principal subject, when the second part commences simultaneously with it; and that which is added in fugues of more than two parts, is called complementary harmony or parts. When the counter-subject remains unchanged in all the parts, it may also be called the second subject—then the fugue is *double*; when the melody is not retained, the fugue is simple. As, however, it would not be pleasant in a simple fugue to hear but one theme, even though accompanied in various ways, it is necessary to lengthen and embellish the fugue by introducing occasional ideas, not too unlike the principal or counter-subject, which are called *intermediate or intervening* subjects. The best intervening subjects for a church-fugue, are those formed from a part or section of the subject or counter-subject, and also from a melodious complementary part, which contains imitative counterpoint. A fugue in free style may contain extraneous ideas, independent of

the principal theme, runs, and other embellishing graces: In order to produce a good fugue, either in strict or free style, we should write, in an upper, middle, or lower part, at choice, a strong expressive passage—if possible, one that should be adapted to the *stretto* (that is, capable of being shortened or compressed), which is usually only employed towards the end of the fugue, and is a great ornament to this branch of composition. Some fugue-subjects may be so ingeniously invented, as to be capable of many kinds of *stretto*, distant one, two, three, five, or six divisions, or one and two bars. The nearest or quickest *stretto* should be reserved for conclusion, which should be preceded by a perfect or imperfect cadence on the third or fifth above. When the principal subject commences on the tonic, and ends on it, or on its second or third above, the answer is usually written a fifth above or fourth below (which is the same thing), as soon as the first subject is ended, or even before it is completed, allowing the proper rests. When the subject moves from its principal key to its dominant, the answer which follows must move from the fifth to the tonic, and vice-versa. When the subject begins and ends on the dominant, the answer must begin and end on the tonic. Very often, however, especially when the tonic and dominant lie near each other in the commencement, the progressions or skips of the subject must be altered in the answer. In order to practically understand when a change should be made, we must remark that it is often necessary to change a progression of the second, contained in the subject, to a skip of the third in the answer, or a skip of the third in the subject to a progression of the second in the answer (see No. 1, Ex. 865)—also, that two similar notes, remaining stationary, may answer to a progression of an ascending or descending second (see No. 2)—also, a skip of the fourth to a skip of the third (see No. 3)—a skip of the fifth to a skip of the fourth (see No. 4)—a skip of the fourth or sixth to a skip of the fifth (see No. 5)—a skip of the seventh to a skip of the sixth (see No. 6)—a skip of the octave to a skip of the seventh (see No. 7)—and the same reversed; in order that the first answer should not lead us to a foreign and prohibited key. The ancient rule says, that, to produce a correct answer, the tonic should change to the dominant, and the fifth should change to the principal key. This may be clearly seen in the following subjects :—

Ex. 865.

Subject. Answer. Subject. Answer. or; Answer.

Subject.

Answer.

No. 1. Subject.

Answer.

Subject.

Answer.

No. 2. Subject.

Answer.

Subject.

Answer.

No. 3. Subject.

Answer.

Subject.

Answer.

Subject.

Answer.

No. 4. Subject.

Answer.

No. 5. Subject.

Answer.

Subject.

Answer.

No. 6. Subject.

Answer.

or, better.

or reversed, when a skip of the sixth answers to a skip of the seventh:—

Ex. 866.

Subject.

Answer.

The same.

Answer.

No. 7. Subject.

Answer.

or: Subject. Answer.

When the second part commences with the subject, the first part makes the counter-subject, but not with equivalent notes, as in the first class, but with many shorter ones, which usually form a melody, created by counterpoint principally of the fifth class. In fugues of two parts, the first half cadence, $\tau \ 6$ or $2 \ 3$, is introduced on the dominant of the principal key, after a short modulation or imitation of both parts; on the last bar of this cadence, one of the parts may make a free modulation for two, three, or four divisions, until the other can introduce the principal subject above or below, according to the compass of the instrument which executes it, either on the dominant or tonic: in short, the first part adopts the key of the second part on the same note, or an octave above or below; and the second part adopts the key of the first part, if possible, before the subject has been completed by it. This has been called by some masters *half-stretto*. When the subjects have been completed twice, another half cadence is made, after a short and free modulation or imitation, on the third above the tonic, which cadence may rest or not, by means of a pause in both parts; then should begin the *stretto*, in whichever part is best adapted for it, either on the tonic or dominant. In vocal fugues, it is usual to repeat the original introduction of each part, but more compressed than at the commencement or in the course of the fugue. Lastly, the two principal subjects are followed by a few bars of modulation or imitation, and the fugue

is concluded on the tonic, with the τ \sharp above, or with 2 b_3 below, in the manner of the fourth or fifth class; for example:—

No. 1. Two-part fugue in F major.

Ex. 867.

The NB on the thirty-third and thirty-seventh bars point out, that it is allowed, both in strict and free style, to skip, as a transition, on to the dominant seventh and its inversions.

Explanation of the above Fugue.

The leading theme (*Dux*) begins on the tonic, *f*, in the first four bars of the alto, and ends on *f* in the fourth bar; then the treble, on the dominant *c*, makes the answer (*Comes*), which ends on the first note of the seventh bar. The alto begins the counter-subject on *a* in the unaccented division of the fourth bar, with a counterpoint belonging to the fifth

class. In the seventh bar, the *e* of the alto commences an imitative modulation (*per arsin et thesin*), and, in the same bar, the treble answers with the last note, *g*, the third above. The eleventh and twelfth bars contain the first cadence on the dominant *c*. After a short modulation by the alto alone, which does not sound ill after this first cadence, the treble, in the fourteenth bar, begins the subject in the principal key, lower than formerly (it might begin higher, if more suitable to the part); and the alto, in the sixteenth bar, answers on the dominant *c*, with a less compressed *stretto* than the last. In the nineteenth bar, both parts commence modulating, by a short imitation, to the second cadence in A minor, which is the third above. After this cadence, which may rest in either part, the alto, in the twenty-fifth bar, commences a *stretto* on the tonic, which is the most convenient; the treble may answer immediately in the twenty-sixth bar, in its appropriate place, and on the fifth above. Sometimes it is permitted—nay, is often necessary—to begin the half or whole *stretto* on the dominant, and the answer on the tonic. In the twenty-eighth bar, commence imitations of three kinds, not necessary, but used to prolong the fugue, which continues till the last cadence. In a two-part fugue it is forbidden to employ the bass-cadence, in which the lowest part descends a fifth or ascends a fourth, while the penultimate bar of the upper part contains the suspended fourth, resolved on the major third—for instance, $4\ 3\ |\ 8\ ||$ and so forth.

No. 2. Fugue in D minor.

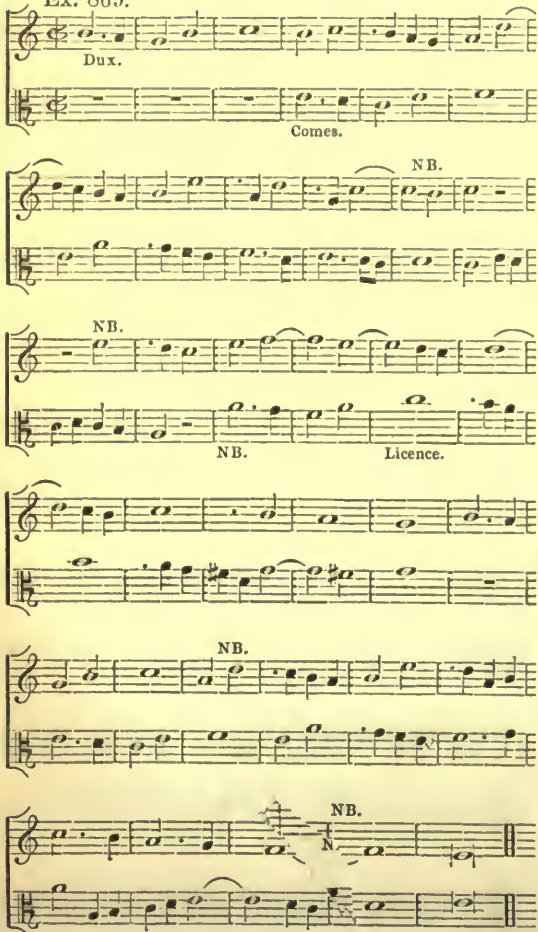
Ex. 868.



The student should analyse this fugue in the same manner as we did the last, in order to clearly perceive the leads, intervening harmonies, cadences, and *strettos*. Both fugues are written in the ancient diatonic genus, in which *bb* is not marked at the clef. It is usual, in compositions of ancient date, to find G minor marked with only *bb*, C minor with only *bb* and *eb*, F minor with only *bb*, *eb*, and *ab*, and G major without the *f#*. The following example is in E minor without *f#*, which key is called A plagal, or E plagal; the first is more correct, on account of the indicating clef, but the last is more usual, as the concluding note, *e*, also indicates the real tonic.

No. 3. Fugue in E plagal mode.

Ex. 869.



The first NB points out, that, in this key, the first cadence must occur on *e*, the sixth above. The

second NB points out, that, after the first cadence, the treble begins by *e* on an unaccented division, for two reasons; firstly, because a principal ornament is formed by introducing the subject *per arsin et thesin*, that is, one part in accented and the other in unaccented divisions—secondly, in order that the theme should sooner appear as a *stretto*. The third NB points out, that the alto answers a note lower, viz., *a*, the fourth, instead of *b*, the fifth, which is permitted in the course of a fugue. The fourth NB, above *a* in the treble, points out, that the last note of the subject is one grade lower, which is also permitted in one part, when forming a *stretto*. In a fugue of many parts, some may be slightly changed, provided the part which enters last contain the whole subject, and conclude like the first time. The fifth NB points out the prolonged cadence, which is effectively and properly employed in this mode, which has a mournful and gloomy character. It must be remarked that these fugues are vocal, although no words are added. Fugues for violins and wind-instruments allow a wider field; in them it is nowise necessary to restrict the melody to the five lines, and skips may be introduced wider than the octave, which would be erroneous in writing for voices. It is well to give a rest, or at least a skip, to the part which enters with the principal subject, in the course of a fugue, as the repetition of the theme is thus rendered more perceptible, although many examples exist, in three or more parts, where the subject re-enters by grades.

CLI.—RULES FOR FUGUES IN THREE AND MORE PARTS.

It is not permitted, in fugues of two, three, or more parts, after a completed subject, to lead up to the fifth above in an upper part, or from the fifth up to the tonic in the other parts, as the hearer is thus forewarned, and all surprise is destroyed; for example:—



Counter-subject. &c.
 NB.
 Inganno. Subject. &c.

The second part should commence the subject above or below the last note of the completed first part; when this is not possible, the last note can and must be left bare. It is usual to make a deceptive cadence before the third part enters, as in the above alto, marked NB, which, instead of the leading note, $f\sharp$, has an unexpected f , which deceptively leads to the tonic, c , instead of the dominant, g . In fugues of three and more parts, whole cadences, $\frac{5}{4} \bar{3}$, are not used, excepting before the last stretto and conclusion; deceptive cadences are as necessary, beautiful, and ingenious, as the introduction of the subject under a dissonant or passing note; for example:—

Ex. 871.

Regular cadence. Deception.
 4 0 3 4 0 3 3

or: &c. or: &c. or:
 4 3 6 4 3 3 4 3 3

In three parts.
 &c. or: &c.
 6 b - 4 3 6 3 2 6 6 b 6

In three parts.
 Cursorily. Subject.
 6 5 8 6

or: Subject.
 6 - 5 b 6 5 7 5

In four parts.
 Subject. Subject.
 4 # 6 - 4 # 6 3 6

Subject. &c.
 Subject. Subject.
 6 3 4 5 4 3 4 3 6 b 6 5

Besides the two changing notes of Flux, many others exist, which are not changing, but *freely-struck* notes; they may be dissonant or consonant, but must always be introduced by ascending or descending grades, both in fugues and other pieces. They may be the first note of an accented or unaccented division; the latter is preferable. Observe the NB:—

Ex. 872.
 NB. NB.
 1 0 9 4 3 3 - 5 - 6 5 4 3
 NB.

NB. NB.
 3 7 7 3 7 7 6 8

NB. NB.
 NB. NB.
 6 4 3 7 6 5 - 6 - 5 - 9 - 4 -

In three parts. NB.
 NB. NB.
 6 7 6 9 8 6 - 5 - 4 7 5 6

In four parts. NB.

When changing notes occur in the upper part, it is not necessary, in quick measure, to figure them above the fundamental part; but in slow measure, they must be indicated, especially when occurring in the bass. It is immaterial whether the intervals of the changing notes be figured, or be indicated by a transverse stroke, —, above the fundamental note, and the following resolving note be marked by one or two figures; for example:—

Ex. 873. *Allegro.* NB.NB. NB.NB.

Ex. 874. *Andante.*

The changing notes in the above examples are called irregular transitions; those which form regular transitions are marked by a horizontal line, —, or none, and occur on the second or fourth subdivision of *Alla-breve* and two-crotchet bars. They are pointed out by NB; for example:—

Ex. 876. NB. NB. NB. NB. NB. NB.

The transverse stroke, —, used for freely-struck notes, is also used for anticipation in an upper part; and the horizontal stroke, —, used for regular passing bass-notes, is also used for anticipation in the lowest part, in order to avoid many figures.

Anticipation in the upper part.

Ex. 876. KIRNBERGER.

Anticipation in the bass.

Ex. 877.

A composer should only figure such chords as the organist cannot know and guess from the rules relative to ascending and descending scales and skips; these generally occur in deceptive cadences, suspensions, and retardations—also the resolutions of dissonant suspensions, whether natural or interrupted, which require to be indicated. Those who would know more of correct figuring should read C. P. E. Bach's essay on the true manner of playing the pianoforte (second part). The principal ornaments of fugue are—augmentation, diminution, abbreviation, syncopation, and contraction of the fugue-subject; but they can seldom be all employed in one fugue. *Augmentation* is made, when the subject appears in the course of the fugue, in notes of longer duration than those of the original theme, which may be introduced in another part a few bars later, to render the embellishment more ingenious.

Ex. 878. Sub. J. S. BACH.

Inversion.

Diminution occurs, as we explained when treating of imitation, when the notes of the subject are changed to those of less duration, and may be made on the tonic, or any analogous key; for example:—

Ex. 879. J. S. BACH. Diminution.

Subject. &c.

&c.

Abbreviation is made by repeating part of the subject two, three, or at most four times, descending or ascending a tone or a third, or ascending (but not descending) a perfect fourth; for example:—

Ex. 880. HANDEL. Abbreviation.

Subject.

&c. Coda. &c.

Ascending.

Subject.

&c.

Descending.

Subject.

&c.

When the subject is short, and consists of a single section, it may be repeated entirely, ascending or descending; for example:—

Ex. 881.

Subject.

Subject.

Subject.

&c.

Syncopation is made by introducing the theme a half or whole division later than in the beginning, by binds, or syncopations; for example:—

Ex. 882. Subject. Syncopation.

or:

Contraction, which is of many kinds, occurs when two parts compress the subject, counter-subject, or even an intervening subject. But for this embellishment, it is necessary to select or compose a suitable subject, as all themes are not capable of contraction. An example will be given, in which the theme is contracted in three different ways. No. 1 is a contraction at two bars distance, which may be employed during the course of a fugue. No. 2 is only at the distance of one bar, and is best employed at a conclusion. No. 3 is at the distance of only a single division, introduced an octave higher, in *arsi et thesi* and in syncopation; this may be universally employed.

No. 1.

Ex. 883.

No. 2.

Ex. 884.

No. 3.

Ex. 885.

Syncopation and Contraction.

Another embellishment is made by dividing the notes of the subject by rests, but is not so beautiful as the five above-mentioned ornaments, and produces a playful, dallying effect, by its echo-like character—it may be called interruption; the following is an example:—

Subject.

Ex. 886.

Interruption.

In a regular fugue, every principal key may have, in its scale, five analogous keys. In a major key, the six regularly ascending notes—and in a minor key, the six regularly descending notes—are related

to each other. If the third above be added, it will be found that, in these six minor or major analogous notes, three major and three minor keys appear; for instance:—

Ex. 887.

In E minor.

In G major.

The seventh tone is excluded in major keys, and the second tone in minor keys. A fugue in three or four parts may easily be prolonged for sixty or seventy bars, by introducing imitations of the subject or counter-subject in different parts in analogous keys. The ancient and insipid progression of the fifth, in imitations of the subject, counter or intervening subject, is no longer used, and is even considered faulty, when introduced more than three times as leading from one key to another; for example:—

Ex. 888.

In a long fugue of ninety, one hundred, or more bars, we may, without scruple, use distant keys in imitations of the subject, counter-subject, or both together—also of sections or intervening subjects. But it is not advisable to go from a principal key marked by sharps to a flat key, or from a principal key in flats to one marked by sharps, as the hearer may forget the original key—for instance, from D minor, principal key, F minor or A♭ major more than suffice as flat keys, for modulation; or from E minor, principal key, C♯ minor or E major equally suffice. It is necessary to return from these distant keys to those more analogous by means of imitations or suspensions. Many inexperienced organists imagine it a beauty to wander through the twenty-four keys by fourths or fifths; but we have shewn above that many other and better opportunities may be gained of lengthening a simple fugue (without the aid of double counterpoint in the octave, tenth, or twelfth), especially when the theme consists of two or more sections. A fugue may be prolonged also by the occasional use of *tasto solo*, or pedal point in the bass, worked out above by suspensions or imitations. Fugues are generally composed for the organ or stringed instruments only, or for voices with or without instrumental accompaniment. In writing one for wind instruments, care must be taken not to exceed the compass of each instrument, and also, as in vocal fugues, to give an occasional rest to every

part, especially before the principal subject, to facilitate respiration; this is not necessary in fugues for the organ or violins, but a fugue would be monotonously noisy should it continue always in four or five parts. It is also wrong to introduce the theme in a single part, as in the commencement, when a new key has been entered; for instance, if, in a fugue in C major, we had proceeded to A minor, &c., the subject ought to be accompanied by at least one part. Lastly, we will remark that the most usual and beautiful manner of introducing the parts of a fugue is to let them succeed each other in their natural order, ascending or descending, although other introductions are permitted. For instance, in a three-part fugue—tenor, alto, treble—or treble, alto, tenor—bass, tenor, alto—alto, tenor, bass; in a four-part fugue—bass, tenor, alto, treble—or treble, alto, tenor, bass. These successions should occur alternately on the tonic and dominant; for example, in c:

Ex. 889.

In three parts.

Ascending. Descending.

or:

Ascending. Descending.

In four parts.

Ascending. Descending.

or:

Ascending. Descending.

From this example, we perceive that when the first part commences on the tonic, the second must answer on the dominant, the third on the tonic, and the fourth on the dominant again; when the first part commences on the dominant, the second answers on the tonic, the third on the dominant, and the fourth on the tonic. Some fugue-subjects commence on the second, third, fourth, sixth, or seventh of the tonic; when this is the case, the answer must always be made a fifth above; that is, on the second, third, fourth, sixth, or seventh of the dominant; for example:—

C major.

Subject. Answer.

C major.

Subject. Answer.

C minor.

Subject. Answer.

Although the most beautiful effect is produced by answering the tonic by the dominant (fifth above or fourth below), and the dominant by the tonic, yet it is not necessary, in the commencement of a fugue in three or more parts, to employ at all times this repercussion, as the order of introduction is called. The following ten repercussions, in which the two first commencing voices are contiguous and the tonic answers the dominant, and the dominant the tonic, belong to the most usual and beautiful commencements of a fugue; for example:—

- No. 3. Treble, Alto, Bass, Tenor.
- No. 4. Alto, Treble, Tenor, Bass.
- No. 5. Alto, Treble, Bass, Tenor.
- No. 6. Alto, Tenor, Treble, Bass.
- No. 7. Alto, Tenor, Bass, Treble.
- No. 8. Tenor, Alto, Treble, Bass.
- No. 9. Tenor, Alto, Bass, Treble.
- No. 10. Tenor, Bass, Alto, Treble.
- No. 11. Tenor, Bass, Treble, Alto.
- No. 12. Bass, Tenor, Treble, Alto.

The four following repercussions are more rarely used, and are less effective, as in them the first two parts are too distant:—

- No. 13. Treble, Bass, Tenor, Alto.
- No. 14. Bass, Treble, Alto, Tenor.
- No. 15. Treble, Bass, Alto, Tenor.
- No. 16. Bass, Treble, Tenor, Alto.

Good masters have used the following eight repercussions, which answer on the octave, and are also effective, although generally only employed in the middle of a fugue, in analogous keys:—

- No. 17. Treble, Tenor, Alto, Bass.
- No. 18. Treble, Tenor, Bass, Alto.
- No. 19. Alto, Bass, Tenor, Treble.
- No. 20. Alto, Bass, Treble, Tenor.
- No. 21. Tenor, Treble, Alto, Bass.
- No. 22. Tenor, Treble, Bass, Alto.
- No. 23. Bass, Alto, Tenor, Treble.
- No. 24. Bass, Alto, Treble, Tenor.

In concluding the rules on fugue, I must repeat, that on each division of every kind of bar a note should be struck in at least one part, in order that

Ex. 890. In B♭ major.

Subject. Answer.

C major.

Subject. Answer.

the melody may not stagnate, and the ornamental counterpoint be perceptible. A few examples of three and four-part fugue follow, composed in the modern twenty-four keys, and containing licences, pointed out by NB, which are permitted to all beginners :—

Fugue in F major.

Ex. 891.

The first NB above *c* in the tenor, points out that it is permitted to commence or end the answer of a subject with a note of less or greater value. The second NB on the seventeenth bar, points out that between the tenor and alto part a *stretto* of two bars occurs, not from necessity, but as a device. The third NB in the twentieth bar, on *a* in the bass, points out that it leads the subject into B \flat major instead of C major, which is a licence permitted in the middle of a fugue, especially when caused by a *stretto*. The fourth NB, in the twenty-fourth bar, on *f* in the bass, which commences the last *stretto*, points out that it is not necessary that the same part which commenced the fugue, should also commence the last *stretto*. The fifth NB, on the answering tenor note, *c*, points out that the subject is equally well introduced by an ascending or descending skip as by a rest.

Fugue in D minor.

Ex. 892.

The first NB above *c* in the tenor, points out that it is permitted to commence or end the answer of a subject with a note of less or greater value. The second NB on the seventeenth bar, points out that between the tenor and alto part a *stretto* of two bars occurs, not from necessity, but as a device. The third NB in the twentieth bar, on *a* in the bass, points out that it leads the subject into B \flat major instead of C major, which is a licence permitted in the middle of a fugue, especially when caused by a *stretto*. The fourth NB, in the twenty-fourth bar, on *f* in the bass, which commences the last *stretto*, points out that it is not necessary that the same part which commenced the fugue, should also commence the last *stretto*. The fifth NB, on the answering tenor note, *c*, points out that the subject is equally well introduced by an ascending or descending skip as by a rest.

Licence.

Licence.

The licences, which all occur on the *b**b*, when the subject commences on *a*, are good and usual, because *b**b* is more suitable than *b**♯* to the key of D minor, and is also an ornament, being unexpected. The same fugues are now presented in four parts.

Fugue 1st, in F major.

Ex. 893.

Licence.

Licence.

Good masters have also employed the two following half cadences, on the third or fifth above, before the last *stretto* ; for example :—

Ex. 894.

Fugue 2nd, in D minor.

Ex. 895.

The first NB, in the twenty-first and twenty-second bars, above the two *e*'s, points out, that some notes of the subject, especially in a *stretto*, may be lengthened or shortened in the middle of a fugue. The second NB, above the bound bass note, *c*, points out, that the theme has been slightly changed in the second and third notes, by syncopation, as the third note, *c*, is continued for two divisions, while the fourth note, *b*, is only continued for one division. Such licences constantly occur in *strettos*. The third NB, in the twenty-ninth bar, under the *a* in the alto, points out, that it is permitted to double a major third, when it is the third or sixth tone of a major

scale, or the sixth tone of a minor scale. The fourth NB, in the thirty-fifth bar, on the tenor note, *g*, points out a necessary licence, by which the *stretto* is made a note lower than it ought regularly to be. The fifth NB, in the thirty-ninth bar, on the bound bass note, *e*, points out, that the penultimate note of the subject may, like others, be lengthened or shortened in a *stretto*. The sixth NB, in the last bar, on *f* in the alto, points out, that, in minor keys, the major third may be used as a final termination, being more satisfactory; but if the conclusion be not final, the minor third is regular and necessary. When, however, the music which follows ascends a perfect fourth, the major third is also tolerated—for instance, in the last example, should G minor or major follow. We must also examine the threefold contractions of the principal subject, made by the three upper parts on the pedal point of *a* in the bass, throughout which *c* is used by licence instead of *c*. Sometimes the counter-subject or intervening subject, after being often re-produced, is contracted in this manner before the concluding cadence. These artifices serve to prolong a fugue, and are always appropriate ornaments to this style of writing.

FROM PASQUALE CAFFARO'S 106TH PSALM,
 "Confitemini Domino, quoniam bonus."

Ex. 896.

e mi di - ca se pie - to - so o se - ve - ro per noi sem - pre
 - sa - mina il ve - ro e mi di - ca se pie - to - so, o se - ve - ro per
 - - pis - ca nel cor e mi di - ca se pie - to - so o se - ve - ro per noi sem -
 e mi di - ca se pie - to - so o se - ve - ro per noi

per noi sem - pre se veg - lia il Signor!
 . noi sem - pre se veg - lia il Signor!
 - pre sem - - pre se veg - lia il Signor! Pen - si
 sem - pre sem - pre se veg - lia il Signor! Pen - - si l'uo - mo e mi di -

Pen - si l'uo - mo ch'è - sa - mina il ve - ro le mie vo - ci scol - pis - ca nel cor e mi di - ca,
 Pen - - si l'uo - mo ch'è - sa - mina il ve - - ro e mi di - ca,
 l'uo - mo, pensi e mi di - - ca. Pen - si, pensi
 ca. Le mie vo - ci scol - pis - ca nel cor, e mi di - ca

e mi di-ca se pie-to-so o se-ve-ro
 e mi di-ca se pie-to-so o se-ve-ro
 l'uomo se pie-to-so o se-ve-ro per noi
 e mi di-ca se pie-to-so o se-ve-ro

per noi sempre, per noi sem-pre se veg-lia il Sig-nor! e mi di-ca
 per noi sempre, per noi sem-pre se veg-lia il Sig-nor! e mi di-ca
 sem-pre e mi di-ca e mi di-ca
 per noi sempre e mi di-ca

se pie-to-so o se-ve-ro per noi sem-pre se veg-lia il Sig-nor!
 se pie-to-so o se-ve-ro per noi sem-pre se veg-lia il Sig-nor!
 se pie-to-so o se-ve-ro per noi sem-pre se veg-lia il Sig-nor!
 pie-to-so o se-ve-ro per noi sem-pre se veg-lia il Sig-nor!

per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!
 per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!
 per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!
 per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!

Ex. 897. FROM G. F. HANDEL'S "TE DEUM, LAUDAMUS," FOR THE UTRECHT PEACE.

Tu Rex, tu Rex glo - - - ri - æ, Rex
 Tu Rex, tu Rex glo - - - ri - æ, Rex glo - - -
 Rex glo
 Rex
 Tu Rex tu Rex glo - - -
 6 7 4 3 6

glo - - - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, tu Rex, tu Rex, tu Rex
 - ri - æ, Rex glo - - - ri - æ, Rex glo - ri - æ, tu Rex, tu Rex, tu Rex
 - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, tu Rex, tu Rex glo - - -
 glo - - - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, Rex glo - ri - æ, tu Rex, tu Rex, tu Rex
 - ri - æ, Rex glo - ri - æ, tu Rex, tu Rex, tu Rex glo - - -
 6 3 4 4 6 6 6 6 6

glo - ri - æ, tu Rex, tu Rex glo -
 glo - ri - æ, tu Rex, tu Rex glo - - - riæ,
 - - riæ, Rex glo - - - riæ, Rex, Rex, tu Rex glo - - - riæ, Rex
 gloria, Rex glo - - - riæ, tu Rex, tu Rex gloria, Rex glo
 - - - ri - æ, tu Rex, tu Rex glo - - - riæ, Rex

6 4 6 7 6 3 6 4 6 5

- riæ, tu Rex glo - - ri - æ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex
 tu Rex glo - - ri - æ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex
 glo-riæ, tu Rex glo - - ri - æ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex
 - riæ, tu Rex glo - - ri - æ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex glo-riæ, Rex
 glo-riæ, tu Rex glo - - - riæ, Rex glo-riæ, Rex

4 6 6 9 6 4 6 9 6 4 6 9 6 4 6

Adagio. *Contraction. Allabreve.*
 glo-riæ! Chris - te! Chris - te!
 glo-riæ! Chris - te! Chris - te! tu pa-tris semp - ter -
 glo-riæ! Chris - te! Chris - te! tu pa-tris semp -
 glo-riæ! Chris - te! Chris - te!
 glo-riæ! Chris - te! Chris - te!

7 5 7 5 7 5

Et nar -

Et nar - ra - bo o - pe-ra, o - pera Do - mi - ni, Do - mi - ni, narra - bo

ni, narra - bo o - pera, narra - bo o - pe-ra, narra - bo o - pe-ra Do - mi - ni, narra - - bo, et

5 — 10 6 5 $\frac{4}{2}$ — 10 6 5 $\frac{4}{2}$ — \flat 5 $\frac{4}{2}$ 6 5 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 6 7 6 \flat 6 5

Et - nar - - ra - - bo o - pe-ra,

- ra - bo o - pe-ra o - pera Do - mi - ni, narra - bo o - pera, narra - bo o - pera, narra - bo

o - pera, narra - bo o - pera, narra - bo o - pera Do - mi - ni, et . . . nar - ra - bo . . . nar - ra - bo . . .

. . . narra - bo, . . . narra - bo, . . . et narra - - bo:

$\frac{4}{2}$ - 3 6 5 $\frac{4}{2}$ - \flat 5 6 5 $\frac{4}{2}$ - 6 6 - 10 6 5 $\frac{4}{2}$ - 10 6 5 $\frac{4}{2}$ - 10 \flat 6 5

o - pera Do - mi - ni, Do - - mi - ni, narra - bo o - pera, narra - bo o - pera, narra - bo o - pera, o - pera,

o - pera Do - mi - ni, narra - - bo: narra - bo o - pera, narra - bo o - pera, narra - bo o - pera

. . . et narra - bo, nar - ra - - bo, et narra - bo, et narra - bo, et narra - bo o - pera, o - pera

et nar - ra - - bo o - pe-ra, o - pera Do - -

$\frac{4}{2}$ - \flat 5 $\frac{4}{2}$ - 6 6 7 6 6 5 - 6 5 6 - 5 5 - 6 5 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

Do - - mi - ni, nar - ra - - bo, nar - ra - - bo, nar - ra - - bo, nar -

Do - mi - ni, Do - mi - ni, et nar - - ra - - bo o - pe - ra, o - pe - ra

Do - mi - ni, Do - - - mi - ni;

- - - mi - ni; narra - bo o - pera, narra - bo o - pera, narra - bo o - pera, narra - bo o - pera,

7 6 6 $\frac{3}{4}$ 6 $\frac{5}{4}$ - 3 - 6 - 6 - 6 - 6 - 6 - 6

narra-bo o - pera Do - mi - ni, et nar - ra - bo o - pe-ra, o - pe-ra
 - pe-ra, o - pera, Do - mini: et nar-ra - bo, et narra - bo o - pe-ra
 nar - ra - bo o - pera, et nar - ra - bo o - pe-ra, o - pe-ra
 - ra, o - pera, Do - mini; narra-bo o - pera, narrabo o - pe-ra, nar-ra-bo o - pe-ra
 6 5 7 6 7 6 8 b 6 5 6 5 3

Do - mi-ni, narra-bo o - pera, narra-bo o - pera, narrabo o - pera, narrabo o - pera Do - -
 Do-mi - ni; nar-ra-bo o - pera, narrabo o - pera, narrabo o - pera Do - -
 Do - mi-ni; nar - ra - bo, nar - ra - bo, na - ra - bo o - pe-ra Do - mi -
 Domi - ni, nar - ra - bo, nar - ra - bo, nar - ra - bo, narrabo o - pera Do - -
 4 2 5 8 b 4 7 b 8 7 8 - b 7 8 - 7 6 6 8 7 6 4

- mi - ni; nar-rabo o - pera, narra-bo o - pera, narrabo o - pera Do -
 - mi-ni; et nar - ra - bo o - pe-ra Do - mini, o - pera
 - ni; et nar - ra - bo o - pe-ra, o - pera Do - mini, o - pera
 - mi - ni; narrabo o - pera, narra-bo o - pera, narrabo o - pera, narrabo o - pera
 5 4 b 4 6 7 b 6 5 4 3 6 5 4 3 6 5 4 8 - 5 -

- mi - ni, et nar - ra - bo o - pe-ra Do - mini, nar - ra - bo o - pe-ra Do - mi - ni!
 Do - mi - ni, et nar - ra - bo o - pe-ra Do - mi - ni, o - pera Do - mi - ni!
 Do - mi - ni, et nar - ra - bo o - pe-ra Do - mi - ni, o - pe - ra Do - mi - ni!
 Do - mi - ni, et nar - ra - bo o - pe-ra Do - mi - ni, o - pe - ra Do - mi - ni!
 6 5 6 5 6 5 6 5 9 8

In this fugue, which, although ingeniously worked out, is perfectly clear, both violins in unison continue the passages remarked above—two violas complete the intervals of the harmony; trumpets and drums are added on proper occasions. The weighty, broad theme of the bass is answered strictly by the tenor lengthened a whole bar, to prepare regularly the introduction of the alto. As the intervening harmony executed by the first part is correspondingly continued by the other parts, it may be considered as a new and second subject. By the employment of double counterpoint, which we shall treat of in the next volume, both themes receive a manifold shape; they appear sometimes separately and sometimes united, as imitations, pursuing each other *per Arsin et Thesis*, and by added thirds, with counterpoints in the octave and tenth. Twenty-four bars previous to the conclusion, there begins an excellent *stretto* between the bass and alto, by syncopation, and at the distance of a crotchet, answered on the dominant by the tenor and treble; the last *stretto* is twofold—the subject in the tenor and alto, and the counter-subject in the bass and treble, alternate on accented and unaccented divisions, after which a solemn plagal cadence through the major third leads to the perfect and satisfactory termination. The *Ricercata* is a species of fugue, held in much esteem by our good predecessors. It is begun similarly to a usual simple fugue, with the appropriate answers and re-percussions; in the second part, however, all the parts should commence (if possible, unperceived) in simple or strict inversion, by which the upper part will become the lowest, and, contrary to the usual rule, one part must re-commence alone, in order that the re-entry of the leader (*dux*) and its companion (*comes*) may be more clearly perceptible in their new form. When the whole of the first part has been thus inverted, a concluding free cadence is added, lengthened by analogous imitations of the principal motive, or by a pedal point. These kind of inversions may be in two, three, or four parts; when in two parts, a third and fourth independent part may be added. In a composition of three parts, of course only the upper and lowest part can change places; the middle part, simply or strictly inverted, note for note, must continue in its inner place, even in a *Ricercata*. When the commencing subject of a fugue is simply inverted, without retaining the order of half and whole tones in the answer, it is said to be *per contrarium simplex*; when the half and whole tones are strictly observed, so that the inversion produces whole tone for whole tone, and a *Fa*-note for every *Mi*-note, the fugue is *per contrarium*

reversum. Two short fugues will follow as examples, in which the inversion always answers the subject precisely, until the *stretto*.

Four-part fugue in A minor, with simple inversion.

Ex. 899.

First system of a musical score in G minor, featuring a treble clef and a bass clef. The music consists of a single melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of the musical score, continuing the melodic and bass lines from the first system.

Third system of the musical score, with the word "Licence." written below the bass line.

Fourth system of the musical score, with the word "Licence." written below the treble line.

Fifth system of the musical score, continuing the composition.

Fugue in G minor, with strict inversion on the fifth.

Ex. 900. By Fux.

First system of the fugue example, showing the original theme in the treble clef and its strict inversion in the bass clef.

Second system of the fugue example, showing the original theme and its inversion.

NB.

Third system of the fugue example, with the annotation "NB." above the treble line.

Fourth system of the fugue example, with the word "Licence." written below the bass line.

Fifth system of the fugue example, with the word "NB." written above the treble line and another "NB." written below the bass line.

Musical score for the first system, featuring treble, alto, and bass staves. The treble staff contains a melodic line with a dotted note and a crotchet. The alto staff has a note with 'NB.' written above it. The bass staff contains a melodic line with a crotchet rest.

The first NB. above the treble, points out a slight and allowable change which occurs—the *d* is not dotted, and the following *c* is a minim instead of a crotchet. The NB in the alto and bass of the fifteenth bar, point out the crotchet rest, which is used to render more perceptible the inverted subject; Fux prescribes this as a rule, but it is no longer observed, as the re-percussion of the theme, if properly and effectively introduced, will not escape an attentive listener—and these ingenious branches of composition are beyond the comprehension of uninitiated amateurs. The third NB. in the tenor, points out the inverted subject, or rather the imitation of the treble an octave lower, in an allowable form of *augmentation*, the first two notes being of greater value. The following is a *Ricercata* for the organ, in three parts, with strict inversion :—

By PHILIP KIRNBERGER.

Ex. 901.

Musical score for 'Ex. 901', showing a three-part setting with treble, alto, and bass staves. The treble staff has a whole rest. The alto and bass staves contain a melodic line with various notes and rests.

Musical score for the second system, featuring treble and bass staves. The treble staff contains a melodic line with a dotted note and a crotchet. The bass staff contains a melodic line with a crotchet rest.

First system of music on the left side of the page, consisting of a treble and bass staff with various notes and rests.

First system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Second system of music on the left side of the page, consisting of a treble and bass staff with various notes and rests.

Second system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Third system of music on the left side of the page, consisting of a treble and bass staff. The treble staff has the text *al Rovescia.* and *Inversion.* written above it.

Third system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Fourth system of music on the left side of the page, consisting of a treble and bass staff. The treble staff has the text *hr* above it.

Fourth system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Fifth system of music on the left side of the page, consisting of a treble and bass staff with various notes and rests.

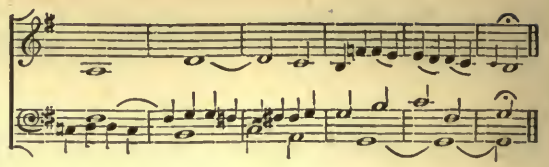
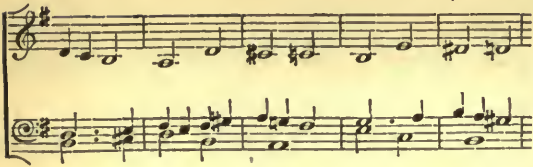
Fifth system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Sixth system of music on the left side of the page, consisting of a treble and bass staff with various notes and rests.

Sixth system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.

Seventh system of music on the left side of the page, consisting of a treble and bass staff with various notes and rests.

Seventh system of music on the right side of the page, consisting of a treble and bass staff with various notes and rests.



In this example, the chromatic subject, commencing on the major seventh, continues until the seventy-second bar, in the unaccented division of which the upper part commences the inversion, *per contrarium reversum*, and this continues in all three parts just as long as the subject with its inverted accompaniment, until the one hundred and twenty-third, in the purest harmony; nine bars of short imitations follow, and the conclusion on the tonic is made with a plagal cadence.

END OF SECOND VOLUME.

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J. C. ALBRECHTSBERGER'S

COLLECTED WRITINGS ON

THOROUGH-BASS, HARMONY,

AND

COMPOSITION,

FOR SELF INSTRUCTION.

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UNTIL THE PRESENT TIME.

IN THREE VOLUMES.

VOL. III.

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ALBRECHTSBERGER'S GUIDE TO COMPOSITION.

CLII.—ON FUGUE WITH A CHORALE.

For a fugue above a chorale, it is usual to take some notes (in diminution) of the chorale itself as a subject, which is introduced successively in the three parts, as in a common fugue, until the fourth part with the chorale-melody can join in. When this commences on the tonic, another part may take it on the dominant, when a good occasion presents itself. Whenever the chorale is introduced, the remaining parts must be worked out in imitations. This kind of fugue is capable of contraction, and admits the use of other ingenious and ornamental counterpoints; for example:—

Fugue in G major.

Moderato.

Ex. 902.

Chorale.

NB.

Chorale.

Chorale.

The NB in the twelfth bar, on the tenor, points out that the re-percussion of the theme is diminished and introduced by a minim instead of a semibreve. Some fugues only contain the chorale in one part, while the remaining parts are composed of imitations in ornamental counterpoint; a good example is the *Ave Maria* by *Fux*. When one part alone contains the chorale, and the composer does not choose to write in figue, it is sufficient to add the remaining vocal parts, or violin and organ parts, in correct counterpoint imitations, as the following examples shew:—

Ex. 903.

HYMN.

Chorale.

Treble. A - ve . . ma - ris . . . stel - - - - - la,

Alto. A - - vo maris stel - - - - la, ma - ris stel - la, stel - la,

Tenor. A - ve maris stel - la, a - - ve ma - ris stel - - - la,

Bass. A - ve ma - ris stel - - la, ma - - ris stel - - - - la, De-i

Organ. 7 6 #2 - 6 2 7 4 # # 1 1

De - - i Ma - - - - ter . . al - - ma, at - que sem - per Vir -

De-i Ma-ter al - - ma, De-i Ma-ter al - ma, at - que

De-i Ma-ter al - ma, Dei Ma-ter al - - ma, at - - que sem - - per Vir - go,

Ma - - ter, De-i Mater al - - - - ma, at - que sem - per, at - que

10 10 3 7 2 6 6 - 6 - 6 3 1 5 6 5b 5

go, fe - lix cœ - li por - - ta.
 sem - per, at - que sem-per Vir - go, fe - lix cœ - li por - - - - ta.
 at - - que semper Vir - - - go, fe - - lix cœ - li por - - - - - ta.
 sem - - per, atque sem-per Vir - go, fe - lix cœ - - li por - - - ta.
 6 6 6 9 6 4 3 3 - 5 = b7 b 6 9 8 7 6 5 - # 3 2 #

Ex. 904.

Fugue with a chorale.

Andante. Chorale. BY J. S. BACH.

Weil
 Ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht, ich las-se dich
 Ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht, nicht,
 Ich las-se dich nicht, ich las-se dich
 du mein Gott und Va - ter
 nicht, nicht, nicht, ich las-se dich nicht, nicht, ich las-se dich nicht, nicht, nicht, nicht,
 nicht, ich las-se dich nicht, nicht, nicht, ich las-se dich nicht, ich lasse dich nicht, nicht, nicht, ich las-se dich
 nicht, ich lasse dich nicht, ich las-se dich nicht, nicht, ich las-se dich nicht, ich las-se dich
 bist. So weisz ich,
 nicht, nicht, du se - - - gnest mich denn, du se - - - gnest mich
 nicht, ich las-se dich nicht du se - - - gnest mich denn, du se - gnest, du segnest mich
 nicht, ich las-se dich nicht du se - - - gnest mich denn, du

dasz mich nie ver - - - giszt,
 denn, du se - - - gnest mich denn, du se - gnest mich denn; ich lasse dich
 denn, du se - - - gnest mich denn, du segnest, du se - - - gnest, ich las-se dich nicht,
 se - - - gnest mich denn, du se - gnest mich denn, . . . ich lasse dich nicht, ich lasse dich

dein vä - ter - li - ches
 nicht, du se - gnest, du se - - - gnest mich denn, du se - gnest, du se - - - gnest mich, du
 nicht, nicht, du se - - - gnest mich denn, du se - - - gnest, du se -
 nicht, du se - - - gnest, du se - gnest mich denn, du se - - - gnest mich denn, du

Herz. Ich
 segnest, se - gnest mich denn, mein Je - su, mein Je - su, mein Je - su! Ich las - se dich
 gnest mich denn, mien Je - su, mien Je - su, mien Je - su!
 se-gnest, se - gnest mich denn, mein Je - su, mein Je - su, mein Je - su! Ich las-se dich nicht, ich las - se dich

Staub und Er - - - de ha - - - be
 nicht, ich las - se dich nicht, nicht, nicht ich las - se dich nicht, nicht, du se - - - gnest mich
 Ich las - se dich nicht, ich las-se dich nicht, nicht, ich las-se dich nicht, du se - gnest mich
 nicht, nicht, nicht, ich las-se dich nicht, ich las - se dich nicht, nicht, nicht, du se - gnest mich

hier ja sei - - - nen Trost als
 denn, du se - - - gnest, du se - - - gnest mich, du se - gnest
 denn, du se - - - gnest, du se - gnest, du se - - - gnest mich
 denn, du se - - - gnest mich

nur bev dir.
se-gnest mich, du se-gnest mich denn, du se-gnest, du se-gnest, du se-gnest mich denn!
se-gnest mich denn, du se-gnest mich denn, du se-gnest mich denn!
denn, du se-gnest mich denn, du se-gnest mich denn!

The most effective chorale-fugues are those in which the chorale-melody progresses in semibreves, or in notes of greater value than those forming the accompanying parts in fugue. For only by such a contrasted combination will the principal chaunt stand out clearly and grandly, while on the other hand, should all the parts move in equal notes, the ear would never be able to distinguish every introduction of the chorale-melody, which should predominate at each re-percussion. This kind of writing is well adapted to church-pieces and oratorios; for instance, when a subject has been regularly treated as a simple fugue, it can be unexpectedly interwoven with such a chorale-theme, and give to the whole piece new vigour and a grandly soaring impetus. Models exist by good ancient and modern masters.

The natural result of this transposition is, that diminished intervals become augmented, minor become major, while major intervals become minor, and augmented become diminished. Suspensions of the ninth are forbidden here, because, in correct counterpoint in the octave, the resolutions would create 9, 8—2, 1; and in the counterpoint in the fifteenth, would create 7, 8. Example 907, which follows, is correct; but Example 908 is faulty:—

CLIII.—ON DOUBLE COUNTERPOINT IN OCTAVE OR FIFTEENTH.

All kinds of double counterpoints may be distinguished from simple, intrinsic counterpoint. The latter consists of new accompanying intervals added to an existing, retained part: in the former, both parts remain unaltered, while the change of harmony is created by transposition. The double counterpoint of the octave, treated of in this chapter, is produced by the inversion of two parts; the one which in the first instance was the bass, becomes the upper part, placed an octave higher, while the other remains unaltered, and forms the bass. By this transposition of the parts, the intervals appear in the following mutual proportion:—the unison, I., becomes by transposition the octave; the second, the seventh; the third, the sixth; the fourth, the fifth; the fifth, the fourth; the sixth, the third; the seventh, the second; and the octave becomes by transposition the unison: the octave heightened in this way is called *octava acuta*, and the lowered octave, *octava gravis*; for example:—

No. 1. Subject. Counterpoint.

Ex. 907.

1 2 3 6 3 6 3 1 2 3 6 5 4 3 6

Chorale.

Chorale. Transposition in Octava gravem.

8 7 6 3 6 3 6 8 7 6 3 4 5 6 3

Octava gravis.

Ex. 905.

Octave, or 15th. Octave, or Quinta decima acuta.

Ex. 906.

Or:

Octava gravis. 8ve. below.

Or: Octava acuta.

8 7 6 3 6 3 6 8 7 6 3 4 5 6 3

Transposition in Octavam acutam.

6 7 8 3 2 3 4 6 3 4 6 5 4 3 4 6 3 4

6 5 4 3 4 6 8 6 5 6 10 3 2 3 1

The transposition of the upper part an octave below, to form the bass, while the other part remains in its former position, and forms the upper part, is called *Inversio in Octavam gravem*—inversion in the octave below; the transposition of the lower part an octave above, to form the upper part, while the other part, untransposed, forms the bass, is called *Inversio in Octavam acutam*—inversion in the octave above. Transpositions are of no use for double counterpoint in the octave, when a second becomes a ninth; a third, a tenth; a fourth, an eleventh; a fifth, a twelfth; a sixth, a thirteenth; a seventh, a fourteenth; and the octave becomes a fifteenth—as may be seen in the following example :

Ex. 908.

No. 2. Good. Bad.

1 2 3 4 5 8 5 8 7 3 2 1 2 3 6 3 6 5

Good here.

3 10 9 8 - 4 7 3 2 3 1

Octava acuta.

8 9 10 11 12 15 12 15 14 10 9 8 9 10 13 10 13 12

Bad.

10 3 2 1 - 5 2 6 7 6 8

Or:

8 9 10 11 12 &c.

Octava gravis. Bad.

2 1

These faulty transpositions are caused by placing the counterpoint occasionally above the subject, and sometimes below it. These two transpositions should be indicated by the figures of simple intervals, after the first presentation of the subject; no change of intervals would ensue, as the passing ninths are in this case only seconds above, and the tenths are thirds above, &c., &c. This faulty counterpoint in the octave may be corrected (more easily for violins than for voices) by transposing one part two octaves higher or lower, which is the real fifteenth, and leaving the other part stationary; or by transposing both parts—the upper one an octave lower, and the under part an octave higher; for example :—

Ex. 909.

Counterpoint.

Subject. 8 6 5 # 4 6 10 11 10

Chorale.

6 10 13 10 13

Chorale. Transpositions.

Counterpoint.

8 3 4 6 5 3 6 5 - 6 3

15th below.

6 3 6 3 3

Or: Chorale.

Octava acuta of the Alto.
Counterpoint.

8 3 4 6 5 3 6 5 — 6 3

Octava gravis of the violins.

The following inversions, otherwise usual, are faulty in this example, because the first intervals appear too often, close together. These errors are pointed out by NB:—

Ex. 910.

Chorale.

Counterpoint.

1 3 4 6 5 3 3 4 — 3 3

Octava gravis.

NB.

Chorale in the 8ve above.

or:

1 3 4 6 5 3 3 4 3 3

1st counterpoint.

NB.

For this counterpoint,—*Rule 1st*—is not to exceed, if possible, the interval of an octave. *Rule 2nd*—is never to introduce an octave by a skip, on an accented division of a bar, as it become a bare unison when inverted; this rule does not apply to compositions in three and four parts. A short suspension of the octave, not exceeding half a division, is allowed in two or more part pieces; it may also be introduced as a transition by grades or skips—also at the commencements and conclusions, as well as the unison. *Rule 3rd*—is not to introduce the perfect fifth by a skip, even when both parts progress by grades, because the inversion will produce an unprepared fourth:—

Ex. 911.

No. 1. Bad. Bad. Bad.

8 5 3 4 5 3 8 7 5 6 3

Bad.

1

1 4 6 5 4 6 1 2 4 3 6 &c.

Octava gravis NB. NB. NB.

it is permitted when used as a regular transition:—

Good fifths.

Ex. 912.

6 5 6 5 4 6 5 4 3 3

All correct.

Octava acuta.

3 4 3 4 5 3 4 5 6 6 3 4 3 4 5 3 4

Inversion. Octava gravis.

NB.

5 6 6 3 4 3 4 5 3 4 5 6 6

Inversio duplex.

also as the changing note of Fux, when it becomes a fourth in the inversion :—

Ex. 913.

NB.

Good. or:

8 6 5 3 4 6 1 3 4 6 5 3

Octava acuta. or: Inversio duplex.

1 3 4 6 5 3 8 3 4 6 5 3

Ex. 914.

NB. NB.

3 5 6 5 6 4 3 4 3 5 6 5 3 6 4 3 4

Octava gravis.

Octava acuta.

3 5 6 5 6 4 3 4 6 6 4 3 4 3 5 6 5

Bad.

6 4 3 4 6 3 5 8 5 3 &c. 6 4 1 4 6 &c.

NB. NB. NB.

also when suspended and prepared by a chord of the third, sixth, or octave :—

Ex. 915.

3 5 b3-5 b3 6 4 6 4 6

Subject. Octava gravis.

6 5 3 6 3 4 6 3

Subject. Octava gravis.

8 5 4 6 NB. 8 4 5 3

Quinta decima gravis.

3 5 6 6 8 3 6 4 3 3 8 6

Subject. Quinta decima gravis.

6 5 6 6 8 3 3 4 3 3 8 6

Subject. Quinta decima gravis.

8 5 6 6 6 8 3 8 4 3 3 8 b6

Subject. Quinta decima gravis.

The NB on the last section of Ex. 911, points out, that, when expedient, it is permitted to make both transpositions simultaneously, to the octave above and the octave below. The NB on the sixth section of Ex. 914, points out, that it is preferable to use the fifteenth occasionally, in order to avoid the unison in two-part harmony. *Rule 4th*—is not to introduce the two ninths as suspensions, on account of incorrect resolution. Both are admitted in regular transition; but in this kind of counterpoint, they are better considered and figured as seconds: it is also better to figure tenths, elevenths, and twelfths, as thirds, fourths, and fifths, as it is a principal rule in this counterpoint not to exceed the octave. When a ninth is intentionally introduced, it is more legible if figured close to an octave or tenth—for instance, 8, 9, or 9, 10, or 8, 9, 10, and 10, 9, 8; this figuring is more easily read and played from than 8, 2, or 2, 10, or 8, 2, 3, and 3, 2, 8. Fourths, sevenths, and seconds are permitted, as suspensions, and as regular or irregular passing notes. Care must be taken that both parts should possess a mutually harmonious and flowing melody, and that each should form a correct fundamental bass, when changed to a different position; it is also advisable to compose a subject in such a manner, that a third or fourth complementary part may be added when necessary. When, in the principal composition of a two-part counterpoint, only the third, sixth, and octave appear alternately on accented divisions of bars—when two similar consonants (such as thirds or sixths) have been avoided in succession, and no dissonant employed excepting as a passing note—when, lastly, only oblique and contrary movements have been employed, such a composition can easily be set in three or four parts, and in the counterpoint of the tenth, even without needing an independent part, containing neither subject nor counter-subject: the original key, also, of the first subject, may be retained; it will be in three parts, if a third above be added throughout to the upper or lower part—it will be in four parts, if a third above be added to the upper as well as to the lower part; for example :—

Ex. 916. Principal subject.

In 2 parts.

8 7 6 3 6 3 4 8 3 6 5 3

1 2 3 6 3 6 5 1 6 3 4 6 &c.
Octava gravis.

Ex. 917.

Decima acuta of the upper part.

In three parts.

Or: to obtain real tenths.

Decima acuta of the lower part.

Ex. 918.

Decima acuta.

In four parts.

Decima acuta.

Remark.—Although this procedure appears simple and based on natural principles, yet it is not always feasible, because it sometimes produces unharmonious transverse positions, or because it necessitates the doubling of a leading note, or incorrect resolutions of dissonants, or the introduction of unmelodious skips; this happens most often in concluding cadences, which must, on this account, be modified by independent notes. Therefore, it is preferable to enrich this and the ensuing counterpoint with independent original complementary parts—the more so, that added thirds form a fuller harmony, but never produce a new melody. The thirds in the two upper parts may be transposed to sixths, which are the same, as they also originate from the counterpoint in the octave; for example:—

Ex. 919.

Decima acuta of the upper part.

Decima acuta of the lower part.

This position of the harmony is better and fuller than the former, because octaves are treated instead of bare unisons. This example may serve as preliminary instruction on double counterpoint in the tenth; if the third below were added to both parts of this two-part composition, the double counterpoint in the tenth would be made; for example:—

Ex. 920.

Subject.

NB.

Decima gravis of the Treble.

Decima gravis of the Alto.

The NB in the tenor points out, that a skip of the augmented fourth must often be tolerated in this and the following counterpoint in the twelfth. In this example, the key is changed from C major to A minor; if desired, in the first example in the tenth above, modulation to many analogous keys is permitted, and is useful to lengthen a fugue. Double counterpoint in the octave is used with a chorale, as shewn above—also to a free or inner melody, or an intervening subject, in whatever style the composition may be; but mostly in fugues, in which, as often as possible, it is employed with the subject, counter, or intervening subject. The following example in C major will present an intervening subject, with its two transpositions, set in three parts, with an independent treble, and, ultimately, with an independent bass:—

Ex. 921.

Subject.

3 6 5 3 6 5 3 6 3 3 3 4 5 7 3

2 3 1 6 3 4 6 3 4 6 3 4 6 3 2 3 1

6 3 4 6 #3 4 6 #3 4 6 3 6 6 6 5 4 2 6

Octava gravis.

7 6 8 3 6 5 3 9 5 3 6 5 3 5 6 7 6 8

6 3 4 6 #3 4 6 #3 4 6 3 6 6 6 5 4 2 6

Octava acuta.

7 6 8 3 6 5 3 6 5 3 5 6 7 6 8

In three parts.
Free or complementary part.

6 — 6 3 # 6 # 6 — 6 6 6 5 2 6

hr 3 6 8 6 5 3 6 5 3 6 5 9 6 7 6

Or:
Subject.

hr 4 4 4 4 3 3 3 3 5 5 7 5 -

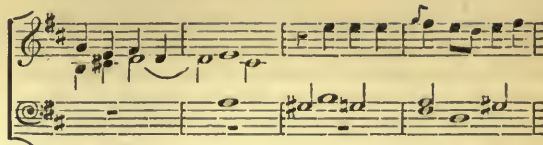
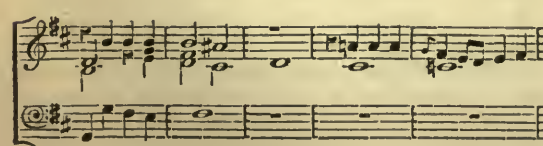
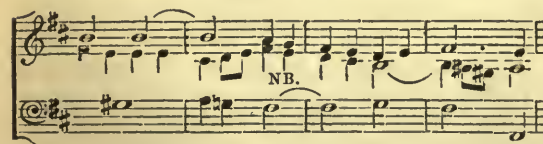
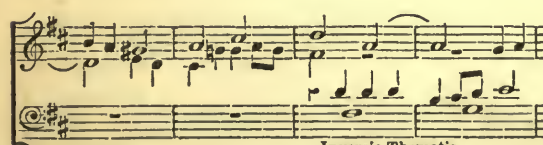
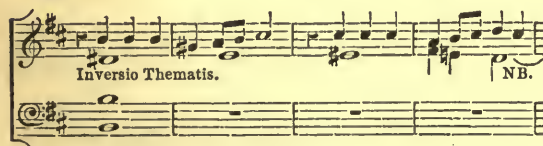
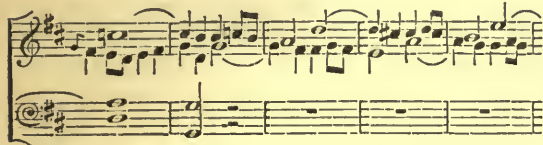
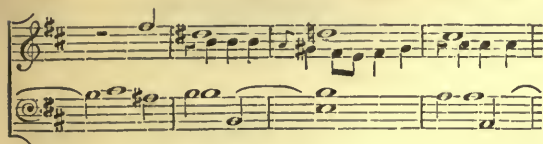
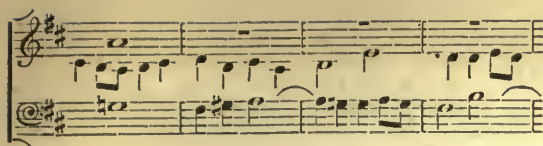
Free part.

hr 6 6 8 4 3 5 — 3 — 6 3

The following example is a short organ-fugue in D major, in which double counterpoint in the octave is used throughout with the counter-subject—sometimes above and sometimes below:—

Ex. 923.

Ex. 922.



Some masters insist on excluding suspensions from a fugue which is to be inverted; they are right, if the counter-subject also were to be inverted, which would never be feasible—but when none is written, it is easy to introduce a few running or skipping consonants on the suspension contained in the inverted subject, as was practised twice in the above fugue (see the marks NB).

Remark.—This counterpoint is employed with great effect in all kinds of writing; we might declare and prove, that hardly any composition by a worthy master exists, which does not owe its essential beauty and principal ornaments to this important artifice. Much depends, of course, on the judicious use of this, as of other advantages. Intelligent composers will avail themselves of all the resources offered by science (which are scoffed at only by the ignorant), and employ them in an individually characteristic manner, to produce a noble, satisfactory effect, without making unnecessary display, and without impeding clear harmonious thoughts by pedantic fetters. Counterpoint may be used with all motives, whether gay or gloomy, playful or tragic; the uninitiated are often delighted, without being able to comprehend the real source of that which affects them. Judicious employment of knowledge, forms the distinct boundary line between Art and Pedantry.

CLIV.—ON DOUBLE COUNTERPOINT IN THE TENTH OR THIRD.

This class of strict composition is often used in conjunction with the previous counterpoint in the octave, in pieces of three and more parts. It is necessary, however, to become well acquainted with it in two parts, in which the transpositions are as follows:—

Intervals— 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Inversions—10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

This double counterpoint, like the previous and following kinds, is used principally in fugues, with the subject, counter-subject, or intervening subject. It is called *Contrapunctum duplex in decima acuta*,

when one or two parts move throughout in tenths or thirds above any of the above-mentioned subjects; and *Contrapunctum in decima gravi*, when the parts move in tenths or thirds below the subject. Sometimes, in four parts, as will be seen from the following remarks, this counterpoint furnishes a tenth or third above, and a tenth or third below, at the same time. More often, especially when direct movement has occasionally been employed in the subject, it is necessary to write a free part, in three-part, and two free parts, in four-part compositions; therefore, one part, as in a two-part piece, only remains for inversion in this counterpoint.

Remarks.—In this counterpoint, the *unison* becomes a tenth, which is permitted in two parts, on every division or sub-division of a bar. A *second* becomes a real ninth; but when a second is suspended, it must not be preceded by a third, in order that transposition may not give a suspended ninth, prepared by the octave, which would produce two prohibited hidden octaves; for example:—

Ex. 924. No. 1. Bad in 2 parts. Bad. Subject. Decima gravis.

Decima acuta. Decima acuta. Bad. Good in 3 parts, with the tenth above. Octava gravis.

Ex. 925. No. 2. Good. Subject. Decima gravis.

Tertia acuta. Good. Good in 3 parts with the tenth below. Octava gravis.

Ex. 926. No. 3. Good. Good.

Good.

Ex. 927. No. 4. Subject. Good. Decima gravis.

The first section of Ex. 928, would be faulty in three parts, if in the tenth below; and the second section of Ex. 928, would be faulty in the tenth above; for example:—

Ex. 928. Tenth or third above. Tenth below. NB.

Nos. 3 and 4 of Ex. 929, in three parts, would be just tolerable in the tenth below, but inadmissible in the tenth above. A *third* becomes an octave; therefore, it is forbidden to use direct movement for a third, when the composition and its transpositions remain in two parts, as hidden octaves would be produced (see No. 1, Ex. 929). When a piece is in three or four parts, a third in direct movement is permitted, as the third and fourth part render the error less perceptible; but two thirds in direct movement would produce consecutive octaves in the inversions, and are therefore strictly forbidden (see No. 2, Ex. 929).

Ex. 929. No. 1. Dec. acuta. Bad. Bad. Bad.

No. 2. Good in 3 parts. Good in 4 parts also. Bad. Decima gravis.

No. 3. Dec. acuta. Bad. Decima acuta. Decima gravis.

A *fourth* becomes a seventh, and is permitted as a regular or irregular passing note, in two, three, and four parts; it cannot be employed in two-part or many-part transpositions as a suspension in the upper part, for it requires to be resolved on the third, and in an under part would produce the forbidden suspension of the seventh, viz., 7, 8 (see No. 1, Ex. 930). When a fourth is suspended in the lower part, and resolved as usual on the fifth (generally diminished), it may be twice transposed, in two-part counterpoint, but only in the tenth below in three-part compositions (see Nos. 2 and 3, Ex. 930).

Ex. 930. No. 1. Bad. Bad.

6 - 4 3 5 6 7 8
Decima gravis.

3 7 8 3 2 3 4 5 6 7 8 7 6 8

Bad. Bad in 3 parts also. Bad.

Decima acuta. or:
5 6 7 8 1 0 6 1 0 1 0 5 - 6 7 -
3 - 4 5 -

1 3 4 5 6 8 1 3 4 5 6
Decima gravis.

No. 2. Good. Decima gravis.

3 4 5 3 8 7 6 8

8 4 3 8 9 8 7 6 5 4 3 4 5 3

No. 3. Decima acuta. Tenth below also good in 3 parts.

8 7 6 8 8 10 1 0 6 1 0

1 3 4 5 6 8 1 3 4 5 6

8 4 3 8 9 8 7 6 5 4 3 4 5 3

A fifth becomes a sixth. According to the rules of strict composition, the perfect fifth, introduced in direct movement, is forbidden, even in two-part pieces, although the transpositions would produce a consonant sixth. A sixth becomes a fifth; therefore, a principal counterpoint in two parts must not contain two or many successive sixths, as they would become, by inversion, consecutive fifths (see No. 1, Ex. 931); and even a single sixth must never be introduced in direct movement (see No. 2, Ex. 931).

Ex. 931. No. 1. Bad. Bad in 3 parts also.

6 6 5 5 5 5 1 0 1 0 &c.
3 5 5
Decima gravis.

Ex. 933. In 3 parts.

Decima gravis.

No. 2. Bad in 3 parts also.

5 6 6 5 6 5 1 0 1 0 &c.
6 1 0
Decima gravis.

NB. or: Decima acuta.
4 Bad.
3
NB.

A seventh becomes a fourth; when a composition is inverted in two parts only, the seventh may be employed as a passing or changing note, and as a suspension—in three parts, it cannot be twice suspended.

Ex. 932. Subject.

10 8 7 6 5 3 1 0 8 7 6 5 7 6

7 6

The cadence in the *decima gravi* of Ex. 933 may and must be altered in the upper or lower part, as follows :—

Ex. 934. *NB. thus :*

6—5 4/2 6—5 6/3
or thus: NB.

This cadence, used by *Fux*, is not advisable :—

Ex. 935.

NB.

I shall now give an example of the changing notes of *Fux*, in an upper part, which occur when a minor or major seventh, preceded by the octave, descends by a skip to the perfect fifth; this is well adapted for two-part compositions, because the two transpositions produce the second changing note, namely, the fourth descending by a skip to the sixth. In three-part counterpoint of this kind, it can only be used when the tenth above is employed (see Ex. 937). In four parts, it can only be used when counterpoint in the tenth above is employed with a lower part made by transposition an octave lower, and when the counterpoint in the tenth below is made to an upper part, made such by retaining its original position (see Ex. 939).

Ex. 936.

Sub. 10 8 7 5 b 6 8 b 7 5 6 8 1 3 4 6 5
Decima gravi.

Decima acuta.
3 4 6 5 b 3 1 3 4 6 5 b 3 4 b 6 7 5 3

Ex. 937. *In 3 parts good thus.*

Decima acuta.

Decima gravi. Bad.

Octava acuta.

Octava gravi.

Also bad.

In the third bar of Ex. 937, if the *b* were omitted upon *e*, the following transpositions might be employed in three parts, especially if a modulation from *B* major to *D* minor were desired; for example :—

Ex. 938.

Decima acuta of the Alto. &c.
Stationary upper part.
Decima gravi of the Treble.

Or:

Decima acuta. &c.
Octava acuta of the Alto. &c.
Decima gravi.

Ex. 939. *Bad in 4 parts.*

Decima acuta of the upper part.
Upper part of the Subject.
Decima acuta of the lower part.
Lower part of the Subject.

Also bad.

Decima gravi of the Alto.
Decima gravi of the Treble.

Good thus:

Upper part.
Decima acuta of this Bass.
Decima gravis of the Treble.
Octava localis of the Alto.

An octave becomes a third—a ninth becomes a second—a tenth becomes a unison: all that has been remarked on the third, may nearly apply to these intervals; illustrations of tenths have already been given in No. 3 of former examples. In two-part counterpoint, ninths may be introduced in the two transpositions—in three parts, they can only be used in the tenth above—in four parts also when the fourth part is independent; for example:—

Subject in two parts.

10 9 8 or: 10 9 8 1 2 3

Decima acuta.

1 2 3 1 2 3 1 2 3

Decima gravis.

In three parts.

Bad. or:

3 3

Decima gravis. Bad.

Decima acuta.

10 9 8 10 9 8

Good.

In four parts. Decima acuta.

Free part.

6 9 8 6 9 8

Octava localis of the Treble.
Octava localis of the Alto.

If a piece retain throughout a given key, the upper part, at least, must begin and end on the third or fifth of the principal key, and only the inversion in

the tenth above be employed (observe the first and third illustrations, Examples 943, and 955). When the commencement is in the principal key, the conclusion is made by the inversion in the tenth below, a third lower, or sixth above; which is not forbidden, when modulation to an analogous key is thus obtained (see the second illustration, Ex. 949).

First Illustration.

Ex. 943.

Principal subject. 1 6 8 7 3 1 2 4 6 8 7 6
5 3 6 8 5 3 6 8 5 3 4 5 6 8 6 5 3

Ex. 944. First transposition to the tenth below.

Counterpoint. 10 5 3 4 8 10 9 7 5 3 4 5

Decima gravis. NB.

6 8 5 3 6 8 5 3 6 8 7 6 5 3 5 6 8

Ex. 945. Second transposition to the tenth above, or third.

Tertia acuta. NB.

10 5 3 4 8 10 9 8 5 3 4 5
6 8 5 3 6 8 5 3 6 8 7 6 5 3 5 6 8

Octava gravis.

In the first inversion, it was necessary to add a flat to *b* of the tenor, in the third and sixth bar; and in the second inversion, a sharp to all *f*'s in the treble, in order to avoid skips of the augmented fourth from *f* to *b*.

Ex. 946.

In three parts.

Decima gravis.

NB. 4
Licence.

Ex. 947. Tertia acuta of the Alto.
Octavis gravis of the Treble.
Octava gravis of the Alto.

NB. 4
Licence.

In three-part compositions, the inversion in the third or tenth above always produces a better and more melodious effect than the tenth below, as the former seldom or never cause *Mi contra Fa* to appear. When a fourth part is desired or necessary, it may be independent, and unaided by this double counterpoint, as shewn in the following example; the fourth part, *alla decima*, is not used on account of suspended fifths :-

In four parts.
Decima acuta.
Free part.
Sub.

Ex. 948.

Licence.

Second Illustration

In two parts.
Ex. 949.

3 4 5 8 6 5 3 5 6 8 7 6 5 3 4 6 7

8 8 5 6 8 8 7 6 3 5 6

Decima gravis.

NB.
Licence. Licence.
Licence. NB.

8 6 5 3 4 5 6 8 7 5 4 3 8 6 5 3

The NB in the last example point out, that the doubled leading note is not faulty, as necessity enforces it. Transpositions to the third or tenth above, are preferable in minor keys, as fewer accidentals are required. In the following example, the treble is transposed to the octave below (*octavam gravem*), and the alto only to the third above (*tertiam acutem*), in order that these, as well as the preceding transpositions, may be employed for voice parts.

Tertia acuta.
Ex. 950.
Octava gravis.

8 7 6 3 5 6 8 6 5

3 4 5 6 8 7 5 4 3 8 6 5 3

In three parts.
Ex. 951.
Decima gravis. Licence.

Tertia acuta of the Alto.

Subject, an octave lower.

In four parts.

Tertia acuta of the former upper part.

Former upper part.

Tertia acuta of the Bass.

Octava localis and former lower part.

Ex. 952.

NB.

6 - 5 7 8
5 3 3 4

If the changing note, *d*, in the penultimate bar (NB) should sound too piercing, a slight change may be made either in the violin part itself or in the bass, as follows :—

Ex. 953.

NB. thus :

5 6 5 4 5 4 5 4

Or thus: NB.

The best antidote to such errors, is to avoid fifths on accented divisions, in the original theme. We have already said that it is not necessary that all notes—the last included—should progress in the tenth; it is sufficient to use the counterpoints in the

tenth and twelfth until the penultimate bar of three and four-part pieces. Counterpoint in *decima acuta* may be used in three and four parts until the last bar, without a free part, if, in two parts, the composition have contained no dissonant suspensions, or suspended fifths—if all divisions have only contained alternate thirds, fifths, octaves, or unisons—if direct movement have not been employed in divisions or beats—if fifths have only appeared as regular transitions, introduced by grades—and if, in the cadence, the penultimate note, the major sixth, have ascended to the octave. When nothing is added, after a double counterpoint, to form a general three or four-part cadence, the following are mostly used for four-part compositions :—

Ex. 954.

1st. 2nd.

3 4 6 8 1 3 4 5 6 8

3 4 5 3 7 6

Good in three parts.

(We have now clearly shewn that this counterpoint is closely connected with that in the octave; and what was remarked on the thirds above and below, furnished by the first, applies equally to the present kind of counterpoint.)

Third Illustration.

Ex. 955.

Subject in two parts.

&c.

In 4 parts.

Decima acuta.

Decima acuta. Licence.

Octava gravis of the Treble

Octava localis of the Alto.

Ex. 956.

The two following fugues will conclude our observations on this double counterpoint:—

Fugue alla Decima in G major.

Ex. 957.

Fugue alla Decima, in Bb major, for the Organ.

Ex. 958.

Decima gravis.

Musical notation for the first system on the left page, featuring a treble and bass staff in a minor key. The melody is characterized by a descending sequence of notes.

Dec. acuta.

Musical notation for the second system on the left page, continuing the melodic line with a more active, ascending feel.

Decima acuta.

Musical notation for the third system on the left page, showing a continuation of the active melodic pattern.

Decima acuta.

Musical notation for the fourth system on the left page, maintaining the melodic development.

Decima acuta.

Musical notation for the fifth system on the left page, showing further melodic progression.

Decima acuta.

Musical notation for the sixth system on the left page, continuing the melodic line.

Decima acuta.

Musical notation for the seventh system on the left page, showing the melodic line approaching its end.

Dec. acuta.

Musical notation for the eighth system on the left page, featuring a new counter subject.

Dec. acuta.

Musical notation for the ninth system on the left page, continuing the counter subject.

Decima acuta.

Musical notation for the first system on the right page, starting with a new melodic phrase.

Decima acuta.

Musical notation for the second system on the right page, continuing the melodic line.

Decima acuta.

Musical notation for the third system on the right page, showing a continuation of the melodic pattern.

Decima acuta.

Musical notation for the fourth system on the right page, maintaining the melodic development.

Decima acuta.

Musical notation for the fifth system on the right page, showing further melodic progression.

Decima acuta.

Musical notation for the sixth system on the right page, continuing the melodic line.

Decima acuta.

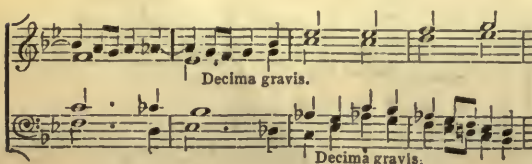
Musical notation for the seventh system on the right page, showing the melodic line approaching its end.

Dec. acuta.

Musical notation for the eighth system on the right page, featuring a new counter subject.

Octava gravis.

Musical notation for the ninth system on the right page, concluding with a descending melodic line.



CLV.—ON DOUBLE COUNTERPOINT IN THE TWELFTH OR FIFTH.

In this counterpoint, both parts of a two-part composition may be transposed—one remaining in its place or key, while the other is placed twelve or five notes higher or lower. In the previous double counterpoints, it has been shown how these transpositions are effected—for instance, although the upper part remain unchanged, yet it is lowered either *in natura* or an octave below, and the lower part is raised either a twelfth or fifth above, as may suit the parts. The following table represents the intervals produced by the two transpositions:—

Intervals— 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.
Transpositions—12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

The rules of this counterpoint are the following:—
Rule 1st—is, not to exceed a twelfth without good cause, in a two-part subject. *Rule 2nd*—is, not to introduce a minor or major sixth by a skip, as the inversion would produce an unprepared major or minor seventh; in free style, an augmented sixth taken by a skip is suitable, as the inversions produce a diminished seventh; for example:—

Ex. 959.

3	6	8	Duodecima acuta.	Duodecima acuta.		
10	4	7	5	b3	b7	5

Minor and major sixths may be introduced by grades, even when the lower part forms a suspension; but two sixths must never follow each other, unless the first be major, and the second be augmented (see illustrations of the second rule, Ex. 960). *Rule 3rd*—is, never to use, in the upper part, a suspended seventh prepared by and resolved on a sixth, as the inversions give a seventh for every sixth; it may be used, when preceded by a third, fifth, octave, or tenth, and prepared by one of these four consonants. It may also be used when resolved by a skip of the third, and prepared by a major sixth, which last, in the inversions, becomes a minor and dominant seventh, and may be well employed in the twelfth below (*duodecima gravis*). This is better done in pieces of many parts than in two-part compositions (see illustrations of the third rule, Ex. 961). *Rule 4th*—is, to commence and conclude the upper of two parts on the perfect fifth or twelfth, especially in transpositions to the twelfth below, when the subject

is to remain in the given key, which is indicated by the lower of the two parts. When the transposition of the twelfth above is used, the commencement and conclusion may be made on the unison, third, or octave (see illustrations). *Rule 5th*—When transposition to the twelfth above is used, and a two-part composition is set in three parts, the first note, which in the present case would be the dominant in the upper part, must have the tonic written beneath it, in the free third part, as the counterpoint begins best with a rest. The last note of the upper part, also, which is again the dominant, should be prolonged through a few bars, in order that the other two parts may make an independent cadence on the tonic (see illustration of the fifth rule, Ex. 966). *Rule 6th*—When it is desired to increase a two-part subject to a four-part composition, which is to proceed in tenths throughout, the two-part subject must not contain other intervals, in its divisions, than alternate thirds, fifths, and octaves; neither may dissonant suspensions and direct movement be employed in it. When these restrictions have been carefully observed, it is only necessary to add tenths or thirds below to the upper part, and tenths or thirds above to the lower part, to create a four-part and correct composition (see Ex. 978). *Rule 7th*—When the transposition to the natural fifth is employed, instead of the twelfth above or below, an unprepared octave must not appear in accented divisions or sub-divisions, as the transpositions would give an unprepared fourth. This error may be remedied in two manners (see illustrations of the seventh rule, Ex. 967). Suspensions of the fourth, second, and ninth may be employed in two-part compositions.

Illustration of the second Rule.

Ex. 960.

NB. Bad.
 6 5 3 5 7 8 10
 Subject. Duodecima gravis.

Bad. Good.
 Duodecima acuta. 5 7 8 10 8 7 6 3 5 6 8 10
 Subject.

Duodecima acuta. 5 6 7 10 8 7 5 3 5 6 7
 Duodecima gravis. Good. Good.

Subject. 10 8 7 5 3 5 6 8 10
 Good.

Duodecima acuta. 8 7 5 3 8 7 5 3
 Good. Duodecima gravis.

Suspended 6ths.
 10 6 10 6 10 6 10 6 10 5 3 7 3 7 3
 Subject. Duod. gravis, good.

Duodecima acuta, good.
 7 3 7 3 6 3 7 3 7 3 7 3 8
 Octava gravis.

Subject. 8 7 6 5 6-7 3 6-7 3 6-#3 3

Quinta acuta.
 5 6 7 8 7 6 10 7 6 10 7 10 10
 Octava gravis.

Octava acuta.
 or: 5 6 7 8 7 6 10 7 6 10 7 10 10
 Quinta gravis.

Or in the real Duodecima gravi.
 Stationary lower part. 5 6 7 8 7 6 10 7 6 10 7 10 10

Duodecima acuta. 5 6 7 8 7 6 10

This example would be also good in *duodecima acuta*, though the first violins would be rather high; the *quinta acuta* is more suitable, and in this proportion, the treble makes an equally advantageous effect.

Ex. 961. Subject. Duodecima acuta. Or in 4 parts. Duodecima acuta.

5 6 6 8 8 7 7 5 6 7 7 5

Good. Good.

Illustration of the third Rule.

Ex. 962.

6 7 6 8 7 6 7 5

Subject. Bad. Bad.

7 6 7 5 3 7 6 8

Bad. Subject. Good.

Duodecima acuta.

10 6 7 5 10 6 7 5

Duodecima gravis. Good. Good.

5 7 6 8 8 6 7 5

Subject. Good. Good.

8 6 7 5 10 7 6 8

Good. Subject. Good.

3 6 7 5 3 6 7 5

Transposition. Good. Transposition. Good.

Subject. In 2 parts.

6 7 3 6 7 3 7 6 1 0 7 6 1 0

Duodecima gravis.

In 4 parts.

In 3 parts. In 4 parts.

7 6 1 0 7 6 1 0 6 = 7 6 = 7 3 6 =

In 5 parts

Illustration of the first and fourth Rules, with a Chorale.

Ex. 963. Counterpoint.

Subject. Chorale.

5 3 4 5 8 9 10 12 11 10 9 5 6 7 10 9 8 7

5 1 2 1 0 8 7 6 5 3 4 5 8 5 4 3 5

NB.

Ex. 964.

Duodecima gravis

8 10 9 8 5 4 3 1 2 3 4 8 7 6 3 4 5 6

8 1 3 5 6 7 8 10 9 8 5 8 9 10 8

better: 2 3 1

Ex. 965. Quinta vel Duodecima acuta.

Octava gravis.

6 10 9 8 5 4 3 1 2 3 4 8 7 6 3 4 5 6

8 1 3 5 6 7 8 10 9 8 5 8 2 3 8

Illustration of the fifth Rule.

Ex. 966. In three parts. Duodecima acuta. Free part. Octava gravis.

6 5 6.

Licence.

Illustration of the seventh Rule.

Ex. 967. Counterpoint.

Chorale.

Quinta acuta. Bad.

NB. NB.

or:

Quinta gravis. Also bad.

In order to avoid the unprepared fourth on an accented division, double counterpoint in the octave may be used with the inverted lowered upper part, or a real counterpoint in the twelfth, as follows:—

Ex. 968. Quinta acuta of the Chorale.

Octava gravis of the Treble.

Ex. 969. Stationary Chorale.

or:
Duodecima gravis.

In three parts.

Ex. 970. Quinta acuta.

Decima gravis.

Octava gravis.

or:

Quinta acuta.

Decima acuta.

Octava gravis.

or:

Chorale.

Decima gravis.

Counterpoint. Duodecima gravis.

Or:

Chorale.

Decima acuta.

Duodecima gravis.

In four parts.

Ex. 971. Quinta vel Duodecima acuta of the Alto.

Decima gravis of the Violin.

Tertia vel Decima acuta of the Counterpoint.

Octava gravis of the Counterpoint.

Or:

Chorale.

Decima gravis of the Chorale.

Decima acuta of the Counterpoint.

Duodecima gravis of the Counterpoint.

From this we may see, that the previous counterpoints in the octave and in the tenth may be used in conjunction with the present counterpoint in the twelfth; this last can be transposed, in the ensuing two-fold manner, which forms, at the same time, a modulation to other keys.

Ex. 972.

Decima acuta.
Chorale.
Counterpoint.
Decima gravis.

Or:

Decima acuta.
Chorale.
Counterpoint.
Decima gravis.

The following examples contain representations of all possible transpositions:—

Ex. 973.

Subject, in two parts.

Duodecima gravis.

Duodecima acuta.

Ex. 974.

In three parts.
Subject.
Decima gravis of the upper part.

Or:

Tertia gravis of the upper part.

Or: to avoid unisons.

&c. Decima acuta of the lower part.
Tertia gravis. &c. Octava localis of the upper part.
Octava localis of the lower part.

Decima gravis vel Sexta acuta of the lower part.

Quinta vel Duodecima gravis of the upper part.

Decima gravis of this 12th.

NB.

Quinta gravis of the 1st upper part.

Tertia acuta of this lower part.

Quinta gravis of the 1st lower part. Licence, doubled B.

Licence.

5b

In two parts.

Tertia gravis of the upper part.

Former lower part.

1st lower part.

Octava gravis of the former upper part, or Decima gravis of 1st upper part.

1st section of Ex. 975 set in three parts.

Ex. 976.

Decima gravis.

Second section of Ex. 975 set in three parts.

Ex. 977.

Decima gravis.

Ex. 973 set in four parts.

First upper part.

Decima acuta of this lower part.

Decima gravis of this upper part.

First lower part, an octave lower.

Ex. 978.

Or D by licence.

Or:
 Decima acuta of this Tenor.
 First upper part a fifth lower.
 First lower part a fifth lower.
 Decima gravis of the Treble.

Licence.

Two-part subject, without a chorale, in only two parts, *alla 12ma*.

Ex. 979.

Badly figured.

Ex. 980.

Duodecima gravis.

Here, also.

Or:
 Octava acuta. NB. NB.
 Quinta gravis.

Ex. 981.

The NB on the second and fourth bars, point out, that the intervals required by this transposition, 9, 10, 11, 10, are better figured in the counterpoint in the fifth, 2, 3, 4, 3, as the admixture of these two counterpoints is always advisable.

Quinta acuta.

Ex. 982.

Also good. Not good.

Fuga alla Duodecima, by Fux.

Ex. 983.

Duodecima acuta.

Duodecima acuta.
Licence.

Stretto.
Stretto.
Imitation.
Inversion.

Decima acuta.
Imitation.
Decima gravis.

Decima acuta.

NB.
NB.
5 4 4 3

A very ancient licence permits $\frac{5}{4}$ on unaccented divisions with a cadence in full harmony.

Remark.—Ancient masters also mention counterpoints in the second or ninth—in the fourth or eleventh—in the sixth or thirteenth—and in the seventh or fourteenth. Themes may certainly be invented, which might occasionally be capable of a two-part transposition, in the proportion of the above-mentioned intervals; but they would rarely produce a flowing, harmoniously satisfactory melody—they would consist of free, unprepared dissonants, which are prohibited in strict style, and in free style would still continue harsh and uncouth. As we can gain no essential advantage from them, and can obtain a better result in a more perfect manner, by means of the three counterpoints just explained, these useless artifices are banished from our systems, and modern teachers seldom touch upon their possible existence.

CLVI.—ON DOUBLE FUGUE.

Double fugues with two subjects, even in three, four, or more parts, are hardly distinguished from fugues with double counterpoint in the octave. The counter-subject may afterwards answer simultaneously with the subject, or later—that is, when the repercussion is completed. Most double fugues with two subjects, have two kinds of counter-subjects, used in succession, as may be seen in the organ fugue, *alla decima*, above (Ex. 958). These fugues must be governed by the rules which were given for simple fugues, and those with the counterpoint in the octave, otherwise the subjects would not be capable of transposition. The case is different when double fugues contain three or more subjects; to compose this kind of fugue, it is necessary,—Firstly—to add one or two parts more than the number of subjects, in order that some of the parts may occasionally rest. Secondly—to use, as a matter of course, the counterpoint in the octave. Thirdly—to take care that the subjects be not all composed of notes equivalent in value; also that they do not commence, though they must all end, simultaneously. Fourthly—to employ triple counterpoint *ad octavam* for a double fugue with three subjects, and quadruple counterpoint *ad octavam* for a double fugue with four subjects. The following rules govern these last counterpoints:—*Rule 1st*—is, to introduce no suspensions of the ninth. *Rule 2nd*—is, that two parts should not form two successive perfect fourths, which would produce fifths in the transpositions. *Rule 3rd*—is, only to introduce the fifth in oblique movement,

or suspended by the sixth. *Rule 4th*—is, only to introduce the sixth, accompanied by $\frac{5}{3}$ or $\frac{7}{4}$, in four parts, in oblique movement. By neglecting the first rule, both transpositions or the counterpoint would be faulty in fugues with three subjects; one inversion would give $\frac{7}{4}$ $\frac{3}{2}$, and the other $\frac{7}{4}$ $\frac{6}{4}$. The second rule is clear, but admits an exception; when the second fourth is augmented, the subject may retain it, as in one transposition the chord of the diminished will follow the perfect fifth, and in the other two chords of the sixth will succeed each other—for instance, $\frac{5}{3}$ $\frac{5}{3}$ $\frac{7}{4}$ $\frac{6}{4}$. By neglecting the third rule, we produce the permitted chord, $\frac{6}{4}$, but also the chord of $\frac{6}{4}$, which is forbidden in strict style when unprepared. In order to avoid this error, we must, in the subject intended for transposition, abstain from a fifth, and use in its stead the perfect chord with $\frac{7}{4}$ or $\frac{8}{4}$; it may be contained in the fourth free part, as well as all other intervals. It is to be understood that this restriction does not extend to free style. By neglecting the fourth rule, the inversions produce once the perfect chord, $\frac{5}{3}$, but also the chord, $\frac{6}{4}$; therefore, in the subject and repercussion, it is necessary, in chords of the minor or major sixth (the other sixths are prohibited), to substitute for the third the doubled fundamental tone, or to double the sixth itself, when not a leading note—thus, $\frac{6}{4}$, or $\frac{8}{4}$, or $\frac{6}{4}$. The fourth free part can then contain the third, which completes the harmony of the sixth. If these rules, as well as those of double counterpoint in the octave, be rigidly observed, it is possible to transpose a fugue with three subjects, without counterpoints in the tenth and twelfth, in six manners, including the first lead; a double fugue with four subjects may be transposed in twenty-four manners. Before composing such an ingenious fugue, it is advisable to put the subject into at least three or four transpositions, to ascertain whether it would remain correct throughout. The three following inversions should be essayed first, as they are the principal transpositions of a double fugue with three subjects:

<i>No. 1.</i>	<i>No. 2.</i>	<i>No. 3.</i>
Upper part.	Lowest part.	Middle part.
Middle part.	Upper part.	Lowest part.
Lowest part.	Middle part.	Upper part.

These three principal subjects may succeed in the order best pleasing to the composer, and the subjects may enter, according to No. 1, No. 2, or No. 3; in short, each part may be the first, second, or third. Each of these principal has its subordinate transpositions, which must produce the same intervals.

First subordinate transposition, with a stationary fundamental part:—

Inner part.	Upper part.	Lowest part.
-------------	-------------	--------------

Second subordinate transposition, with a stationary inner part as fundamental part:—

Upper part.	Lowest part.	Inner part.
-------------	--------------	-------------

Third subordinate transposition, with a stationary upper part as fundamental part:—

Lowest part.	Inner part.	Upper part.
--------------	-------------	-------------

It is nowise necessary to employ all these subordinate transpositions in one double fugue; but a counter-

point composition is prolonged and beautified by being worked out, so that subjects in different related keys should alternate with analogous intervening subjects, in a natural and well calculated manner. The following four-part double fugue with three subjects will serve as an essay; the principal and subordinate transpositions are explained, but, for the sake of brevity, have not all been employed in the fugue itself.

Ex. 984. Second subject.

Second subject.

First principal transposition.

7 6 8 7 6 8 7 6 7 6 7 6

First subject.

Ex. 985. Subordinate transposition.

Second subject.

Third subject.

7 6 8 7 6 8 7 6 7 6 7 6

First subject.

Ex. 986.

First subject.

Second principal transposition.

Third subject.

2 3 - 2 3 - 4/2 - 4/2 - 4/2 - 3

Second subject.

Ex. 987. Third subject.

First subject.

Second subordinate transposition.

2 3 - 2 3 - 4/2 - 4/2 - 4/2 -

Second subject.

Ex. 988.

Second subject.

Third principal transposition.

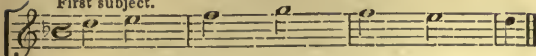
First subject.

6 5 4 6 4 6 4 6

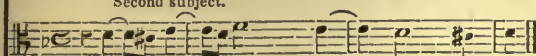
Third subject.

Ex. 989. Third subordinate transposition.

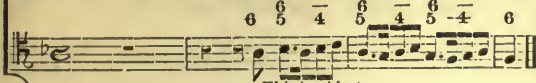
First subject.



Second subject.



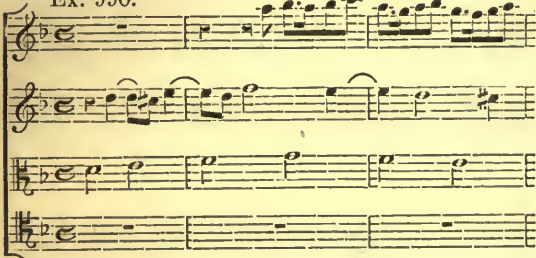


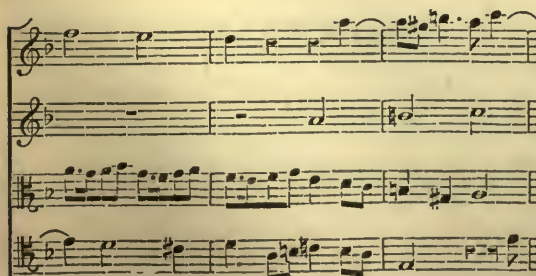

6 6 4 6 4 6 4 6



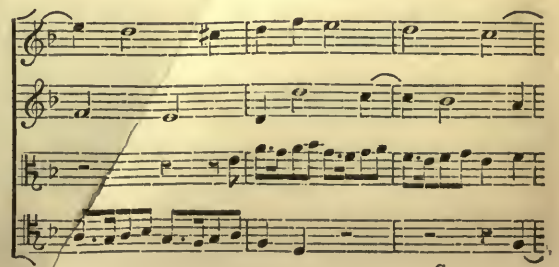
Third subject.

We see from these examples, that the three principal transpositions each produce different intervals and chords, while the subordinate transpositions only re-produce those of their principals. Now follows the double fugue itself:—

Ex. 990.





Another example of a double fugue with 3 subjects.

Ex. 991.

First system of music in the left column, featuring three staves (treble, alto, and bass clefs). It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff. The word "Licence." is written below the bass staff.

First system of music in the right column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Second system of music in the left column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Second system of music in the right column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Third system of music in the left column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff. The word "Licence." is written below the bass staff.

Third system of music in the right column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Fourth system of music in the left column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff. The word "Licence." is written below the bass staff.

Fourth system of music in the right column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Fifth system of music in the left column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

Fifth system of music in the right column, featuring three staves. It includes various musical notations such as notes, rests, and accidentals. A fermata is placed over a note in the bass staff.

In the above double fugue, Ex. 991, the numbers 1, 2, and 3, serve to point out the entries of the three subjects in different keys; all short additions or accompaniments belong to the class of intervening melodies; the analogous and oft-repeated phrase—

Ex. 992.

may be considered, to a certain degree, as a fourth subject. It will hardly escape the attentive student, who analytically examines the harmonic construction of this piece, for his instruction, that, besides the counterpoint in the octave, that in the tenth has occasionally been employed and interwoven for ornamental beauty, by the addition of thirds above or below. It is not absolutely necessary that all three subjects should enter in succession during the first two or three bars, as in the last example: good masters have written double fugues, in which each subject has been worked out alone for some time, and the first subject been joined to the second, or the second to the third, &c., after a half or whole cadence. Those who possess *Matheson's* fugues for the organ, may take the fugue in G minor, with three subjects, as an example of what has just been said. In it the first subject is this:—

Ex. 993.

The second subject as follows:—

Ex. 994.

The third is this:—

Ex. 995.

After the composer has treated the first subject in the manner of a common or simple fugue during thirty-four bars, it rests on the dominant of *g*—that is, in D major. Then the second subject begins alone, and is worked out in four parts like a simple fugue for seventy-four bars, and concludes on the tonic. Then, in the unaccented division, the third subject commences alone, also in the manner of a simple fugue, during twenty-five bars, and is worked out in three parts up to the three last bars, and concludes in four parts, with a perfect cadence of B \flat major. Then, in D minor, the first and second subjects are combined thus:—

Ex. 996.

In the seventh bar, all three subjects are united, thus:

Ex. 997.

Later, in the nineteenth bar, the second and third subjects are combined in the following manner:—

Ex. 998.

In the penultimate bar (NB), the three subjects again appear in conjunction; and the conclusion in four parts is made, by the introduction of imitations and a few independent passages. With caution and careful proving, pieces with four, five, and even six subjects may be invented, in which naturally, on account of transposition, a quadruple, five, and sixfold counterpoint appears indispensable; but the subjects must be distinctly characterised by the different value of their notes, and the peculiarity of their melody, that the repercussion of each may be recognised. When vocal fugues are accompanied by an orchestra, the instruments either sustain the voices by moving in unison with them, or have a separate and livelier counter-subject; when this also is regularly answered by the remaining parts on the tonic and dominant, a more complicated work ensues, namely, a double fugue with two or more subjects. Modern times have proved, that writing in fugue may be employed with effect in any branch of composition. It furnishes a principal ornament for symphonies and quartets, and produces a powerful and exciting effect on the stage. It only remains to replace dry, stereotype, and hacknied themes by expressive and clever subjects (which, when required by the sense of the words, should bear a declamatory and characteristic stamp), as the immortal Handel has done in the gigantic choruses of his oratorios, and who in this, as in other things, serves us as a brightly-burning beacon.

CLVII.—ON CANON.

The musical term *Canon* denotes a kind of fugue, in which the strictest imitation is preserved. We have learnt, however, in Chapter CXLVIII., that simple imitation in skipping or gradual notes is allowed great licence. Chapters CXLIX. and CL. explained the fugue, and the licences necessarily used in repercussion—also, that the subjects required a stricter answer than common imitation. In a canon, whether in two or more parts, the entire theme, whatever it may consist of, must be exactly repeated, from beginning to end. The answering parts must correspond as to notes of equivalent duration (in canons of the unison and octave, also in notes of the same letter)—as to pauses and rests, the first repercussion excepted—as to all dotted and suspended notes—as to all skips and progressions by grades—as to half and whole tones—as to appoggiaturas and graces; in short, as to every detail. The canon may be finite or infinite—retrograde, or treated like ingenious fugues, by the employment of augmentation, diminution, or inversion; it may be double (*a quattro*), triple (*a sei*), or quadruple (*a otto voci*); it may be answered on all intervals, though not in one and the same canon; and, lastly, it may be a *Canon climax*, or *polymorphus*. Those who would become intimate with these artifices, will find every detail respecting them in *Marpurg's Treatise on Fugue*, second part (Berlin, 1754—new edition, Leipzig, 1806). The truest, easiest, and, at the same time, strictest canons, are those in the unison and in the octave; for only on these intervals can the

answers correspond exactly as to all half and whole tones, although those on the fifth and fourth may be made to correspond sufficiently well. Answers on the second, third, sixth, seventh, and ninth, cannot be made in exact imitation as to half and whole tones. A two-part canon in the unison or octave may be composed without any particular study, and without the aid of double counterpoint; all that is necessary is to write a good and well adapted conception in both parts, note for note, skip for skip, letting the answering part enter after half, or a whole bar, or sometimes later still. For a canon in the unison or octave, it is immaterial whether the upper or lower part commence; but the execution of a canon would be faulty if a treble and tenor, or bass and alto, were to sing a canon in unison, or, on the other hand, if two similar voices were to sing a canon in the octave: the effect would be disagreeable in both cases. This false execution of canons, not in the unison, and in three or more parts marked by different clefs, is often necessitated by the want of female or boys' voices; for instance, when four men's voices perform a close or open canon, what ensues?—instead of the perfect chord, $\frac{5}{3}$, a chord of the $\frac{6}{4}$ is generally sung, and is faulty, especially when occurring unprepared in the first or last bar, or in the accented division of a bar. When a canon is to be correctly performed, it is necessary to preserve exactly the clefs or voices. The following three examples are in two parts:—

Canone a due in unisono, with an accompaniment for the organ.

Ex. 999.

Vir - gam vir - tu - tis tu -

- æ e - mit - tet Do - minus, ex Si - on, ex
tu - tis tu - æ e - mit - tet, Do - mi - nus ex

Si - on, ex Si - on.

Si - on, ex Si - on.

Ex. 1000. Canone in unisone, a due. KIRNBERGER.

Ex. 1001. Canone a due in the fifth below.

Ex. 999 is a finite canon, with an appended or perfect conclusion, pointed out by the NB in the treble; on this account, it is not repeated. Ex. 1000 is infinite, as is indicated by the sign of repetition, $\| : \|$ in the second and at the end of the last bar, which makes no cadence. Ex. 1001 is also infinite, but has a pause or sign of conclusion, \frown , which indicates when each part is to cease, after the canon has been repeated some times. It is equally ingenious to change a finite canon in two parts, into an infinite canon, or to render finite an infinite canon; the two following advantages may be gained:—First,—When a canon is to be *infinite*, the concluding note in each part may be omitted, and a sign of repetition placed at the beginning of the second, and at the end of the last bar. Both parts must be so managed as to proceed in an easy, vocal manner, from the last note of the concluding bar, to the first note of the second bar; which may be seen in Ex. 1000. Secondly,—When a canon is to be *finite*, the sign of repetition is made, but a concluding note is added in each part; these notes may give an octave or unison, or a third, thus:—

Ex. 1002.

These last notes are, in point of fact, the first notes of the second bar, on which it would be natural to finish, after some repetitions of the canon, as everything must come to an end. When the canon is written without a sign of repetition, and the first part is not to cease before the second, it must receive an additional independent suspension of the second, $2\ 3\ |1|$ or of the seventh, $7\ 6\ |8\ ||$ as was pointed out by the NB in Ex. 999. Two-part canons in the second, third, fourth, fifth, sixth, seventh, and ninth, &c., are more difficult to invent and compose

than those in the unison or octave. Sometimes (but rarely) it happens that the melody which is to form a canon, conceals many answers, especially if it progress more by grades than by skips, as, for instance, the canon with an accompaniment for the organ, Ex. 999, which is capable of being set in the second above, the third below, the sixth above, the seventh below, in the octave above and below, in the ninth and in the tenth below. See the following examples, in which the organ part has been necessarily changed; it can remain unaltered for a canon in the octave:—

Canon in the second.

Ex. 1003.

Canon in the third.

Ex. 1004.

Canon in the sixth.

Ex. 1005.

Canon in the seventh.

Ex. 1006.

Do - minus ex Si - on, ex Si - on.
- - tet Do-mi-nus ex Si - on, ex Si - on.

Canon in the octave.

Ex. 1007.

Vir - gam vir - tu - tis tu - æ &c.
Vir - gam vir - tu - tis tu - æ e - mit - tet &c.
Organ ad. lib.

Or:

Vir - gam vir - tu - tis tu - æ &c.
Vir - gam vir - tu - tis tu - æ &c.

Ex. 1008. Canon in the ninth or second.

Virgam vir-tutistu - æ e-mit - tet Do-minus ex
Vir - gam vir-tutis tu - æ e-mit-

Si - on, ex Si - on.
- - tet, Do - mi-nus ex Si - on, ex Si - on.

Ex. 1009. Canon in the tenth.

Vir-gam vir-tu-tis tu - æ e-mit - tet, Do-minus ex
Vir - gam vir-tu-tis tu - æ e-mit - tet Do - minus ex Si - on, ex Si - on.

Si - on, ex Si - on.
- æ e-mit - tet Do - minus ex Si - on, ex Si - on.

Canons in the sixth, seventh, and octave, are all three created by double counterpoint in the octave; but that in the tenth is merely a transposition of simple counterpoint to an octave below—namely, the second or under treble to the tenor. If a canon in the ninth be considered as a canon in the second above, it may be transposed to the seventh below by

employing double counterpoint in the octave. It is not difficult to compose a canon in the unison, in three parts: a well selected *Tricinium* is written in three similar voices or clefs, which, however, must not commence together; this project is called, in Latin, *Inventio*. When this has been worked out purely, according to the rules of free, strict, or mixed style, it may be formed into an open or close canon. The open canon is called, in Latin, *apertus*; the close canon is called *clausus*. The following is an example:—

Project of a three-part Canon, by CALDARA.

Ex. 1010.

Chiedo per-do - no a voi Signo - re, a
In - degno so - - no son pecca - Mau - re - lio ma - la - va - si
voi, a voi Sig - no - - re.
- to - re, son pecca to - - - re.
col - mo, col - mo, d'er-ro - re.

Open Canon.

Chiedo per-do - no a voi Sig-no-re, a
Chiedo per-do-no a voi Signore, a

voi a voi Sig-no - re. In - degno so - no son pecca-
Chiedo per-do-no a voi Signore, a

to - re, son pecca-to - - re. Mau - re -
Chiedo per-do - no a voi Signore, a

to - re, son pecca-to - - re. Mau - re -
voi, a voi Sig - no - re. In - degno

- lio ma-la-va - si col - mo, col - mod'erro-
 so - no, son pecca - to - re, son pecca-to - -
 - noa voi Signo - re, a voi, a voi Sig - no -

NB. First subject.
 - re. Chiedo perdo - no a voi Signo - re, a voi, a voi.
 Third subject.
 - re. Mau - re - lio ma-la-va - si col - mo,
 Second subject.
 re. In - degno so - no, son pecca-to - re.

Second subject.
 - - Sig - no - re. In degno so - no son pecca-
 NB. First subject.
 col - mod'erro-re Chiedo perdo-no a voi Signo-re a
 Third subject.
 son pecca-to - re. Mau - re - lio ma-la-va - si

to - re, son pec-ca - to - - re.
 voi, a voi Sig - no - - re.
 col - mo, col - mo d'erro - re.

For performance, the first and second parts would be written out merely to NB, as all the three subjects have been completed at that sign. The same example follows in the shape of a close canon : —

Ex. 1012.
 Chiedo perdo - no a voi Signore, a voi, a voi .
 . Sig-no - re. In-degno sc-no, son pecca - to - re,
 son pec-ca-to - - re, Mau - re - lio ma-la-va - si
 col - mo, col - mod'er-ro - re.

In open canons of this kind, the upper part—that is, the principal melody—is written throughout in all parts; then the part which, in the project, formed the bass-cadence, even should it be the inner part. as

is the case above; then, when this is completed, the third part is written. In order to ascertain that all the transpositions be correct, and to complete the lower part with the three principal subjects, it was necessary, in the above example, to repeat the first and second subjects in the upper part, and the first subject in the middle part. As the upper part, as well as the succeeding two parts, must form a continuous whole from the three subjects of the project, we must observe that the crotchet rest of the second subject is lost, whenever that second subject recurs, and that the minim rest of the third subject is changed throughout to a crotchet rest. For performance, each part is written out separately: that which is to commence is marked *Canto primo*—that which first answers, and which, in this example, has four rests, is marked *Canto secondo*—that which gives the second answer, and which has eight rests, is marked *Canto terzo*. Thus the performers, although the canon has no sign of repetition, may repeat it as often as they desire, and conclude, at choice, on any completed subject; on this account, it is well to indicate the concluding notes by a pause, \frown . The three parts of a close canon may be written in one stave, in such a manner that the entire first part, the complete second part, which forms the bass cadence, and the entire third part, follow each other in a continuous line; thus, one copy serves for all the singers. One begins the canon; when he reaches the sign, \approx , which ought to be written above the commencement of the second subject, another singer begins the canon; when he reaches the same sign, a third singer commences the canon;—each must sing the continuous line straight through. They may repeat the canon as often as they choose, and can end it on any of the above-named signs, but simultaneously. The command for cessation must be given by one of the performers, unless they have previously agreed upon the number of repeats. The same procedure is to be observed in composing a canon in the unison, in four or more parts; for example:—

Project of a four-part Canon in the unison.

Ex. 1013.

NB.

In an open canon, the crotchet of the second part should be written after the last crotchet, and the crotchet rest be omitted in the accented division; also, instead of the first quaver rest in the third and fourth subjects, the last quaver of the preceding phrase must be written, and, as one part commences alone, rests must be given to the remaining parts until they enter; for example:—

Open Canon.

Ex. 1014.

First subject.

hr
6 Second subject.
First subject.

Fourth subject.
hr
1 2 Second subject.
First subject.

Third subject.
Fourth subject.
hr
Second subject.
1 8 First subject.

hr

NB.
First subject.
Third subject.
Fourth subject.
Second subject.

hr
Second subject.
NB.
First subject.
Third subject.
Fourth subject.

Fourth subject.
hr
Second subject.
NB.
First subject.
Third subject.

Third subject.
Fourth subject.
hr
Second subject.
First subject.

For performance, each part is written separately—the three upper ones, only as far as NB, at which sign the four subjects are completed; the lower part must be copied all through, as no subject is repeated in it. Such a circular canon may be repeated at will, and concluded on a pause, \curvearrowright . In the open canon above, Ex. 1014, it was necessary to change the fourth part of the project into the third, because it makes the bass cadence, and to transform the third part into the fourth, as, if used as a third part or subject, its first repercussion would have produced the forbidden chord of the fourth and sixth, freely struck, no fewer than three times. The first and second parts or subjects retained their position. The same procedure is necessary in a close canon; with the difference, that all the subjects or sections are written in continuous succession; for example:—

Ex. 1015. Close Canon in the unison.

In writing a project, attention should be paid,—
Firstly—that each individual part flow purely. Secondly—that the two or three parts mutually form a perfect duo or trio; on which account only the most necessary complementary intervals should be chosen. Thirdly—that the harmonic structure should only be perfectly developed as a full quartett by the entry of the last part. The three following examples are canons in the unison:—

Ex. 1016. Canon a trè.

Canon a quatre.

Ex. 1017.

Canon a cinque.

Ex. 1018.

When a canon is answered on the fifth or octave above, or on the fifth or octave below, it is usual to place the clefs of the voices in the order in which they are to succeed, before the clef used for the commencement of the canon, and before the tonic is marked; then, either this common sign, \approx , or a figure which indicates the distance of the interval, signifies the note on which the successive voices are to enter; for example:—

Canon a trè.

Ex. 1019.

Canon a quatro.

Ex. 1020.

Canon a trè, marked with figures.

Ex. 1021.

Canon a quatro.

Ex. 1022.

First Remark.—Canons marked by figures may be written in one clef; but performers must be informed that the figures over the notes indicate the intervals above, and those beneath the staff indicate the intervals below: the same applies to the sign, \approx , when no clefs are marked.

Second Remark.—The intervals indicated by numbers must be counted from the first note, and not from the note over or beneath which they are placed; therefore, in Example 1021, the tenor, marked with 5, answers the bass on the dominant *g*, as in Ex. 1019—the alto, marked 8, answers on *c* the octave above the bass. In Ex. 1022, the alto, marked with the figure 5, answers on *a* the 5 below, as in Ex. 1020—the tenor, marked 8, answers on *e* the octave below—lastly, the bass, marked 12, answers on *a* the twelfth below. Of course it is understood that the parts which enter later must be transposed according to their clef. So much on circular or vocal canons. As regards complicated or counterpoint canons, which must always be open and finite, and in which every counter-subject becomes a new section and canon at the same time, it cannot be denied that they are difficult to invent, and require great facility, based on constant practice of this kind of writing. Many celebrated masters of the Italian, Flemish, and

German schools, have left good models of this branch of art, and have, through these works, immortalized their names.

Ex. 1023. An example in four parts.

Be - ne - dic - tus qui ve - nit
Be - ne - dic - tus qui ve - nit
Be - ne - dic - tus
Be - ne - dic -

qui ve - - - nit in no-mi - nit,
qui ve - - - nit in
qui ve - nit, qui ve - - nit
- tus qui ve - nit, qui ve - -

ne Do-mi - ni, be - - ne
no - mi - ne Do-mi - ni, be -
in no - mi - ne Do-mi -
- nit in no - mi - ne

dic - tus qui ve -
- ne - dic - tus qui ve -
- ni, be - ne - dic - tus
Do - mi - ni, be - - ne - dic - tus,

- - - nit, ve - nit in no - mine
nit, ve - nit in
qui ve - nit, ve -
qui ve - nit, ve -

Do - mi - ni,
nomine Do - mi - ni,
nit in no-mine Do
- nit, ve - nit in no-mine Do -

no - mi - ne Do - mi - ni -
no
- - mi - ni, no
- - mi - ni, no -

ne Do-mi - ni,
- mi - ne Do - mi - ni,
mi - ne Do - mi -
mi - ne

be - ne - dic - tus . . .
be - ne - dic - tus
- ni, be - - ne - dic -
Do - mi - ni, be - - ne -

- - - qui ve -
qui ve -
tus . . . qui ve -
dic - tus . . . qui

nit, qui ve-nit in no-mi-ne,
nit, qui ve-nit in no-mi-nit, qui ve

in no-mi-ne, in
ne, in no-mi-ne,
ve-nit in no-mi-ne, in no-
qui ve-nit in no-mi-ne, in

no-mi-ne Do-mi-ni.
in no-mi-ne Do-mi-ni.
mi-ne Do-mi-ni.
no-mi-ne Do-mi-ni.

At this sign, \approx , which is not written in the separate copies made for performers, the canon ends throughout; the following free, appended bars merely serve to construct a prolonged conclusion. The following is an example for five voices, in which double canon is employed up to the signs, $\approx \approx$; the three upper parts contain the second canon, and the two lowest parts form the first canon.

Canon a cinque voci.

PALESTRINA.

Ex. 1024.

Agnus De-i, qui
Agnus De-i, qui tol-lis pec-
Agnus De-i, qui tol-lis pec-ca

Agnus De-i, qui tol-lis
Agnus Dei-i, qui tol-lis pec-
tol-lis pec-ca-ta mun-di,
ca-ta pec-ca-ta mun-di, do-na
ta, pecca-ta mun-di, do-na no-bis

pec-ca-ta mun-di,
ca-ta mun-di,
do-na no-bis

no-bis pa-cem, pa-cem, do-na
pa-cem, pa-cem, do-na no-bis

do-na no-bis pa-
do-na no-bis pa-
pa-cem, pa-cem,
no-bis pa-cem, do-na no-bis
pa-cem, do-na no-bis pa-

cem, pa-cem,
cem, pa-cem,
do-na no-bis pa-
pa-cem, pa-cem, do-na no-
cem, pa-cem, do-na no-bis

do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem.

-cem, do-na no-bis pa-cem.
-cem, do-na no-bis pa-cem.
-cem, do-na no-bis pa-cem.
-cem, do-na no-bis pa-cem.
-cem, do-na no-bis pa-cem.
-cem, do-na no-bis pa-cem.

-cem, do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem.

Those who are not initiated into the mysteries of composition, are often misled by the ear, and fancy they are listening to a strict canon composition, when the piece may be merely formed of thematic counterpoint imitation. The following hymn furnishes an illustration:—

Ex. Libro V. Musurgia.

(The Greeks used the term *Musurgia* indifferently, to denote an instrumental-player, or a composer.)

Ex. 1025.

-cem, do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem.

Sit laus De-o
Sit laus De-o
Sit laus De-o
Sit laus De-o

do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem,
do-na no-bis pa-cem.

Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri, Pa-tri.

-tri, sit laus De-o,
Pa-tri, sit laus De-o,
Pa-tri, sit laus De-o,
Pa-tri, sit laus De-o,
Pa-tri, sit laus De-o,
Pa-tri, sit laus De-o.

ve Ma-ri-a, a - - ve,
A - ve Ma-ri-a, a -

a - - ve Ma-ri-a, a - - ve
ve Ma-ri-a, a - -
A - ve Ma-

Ma-ri-a, Ma-ri - a, a -
- ve, a - - ve Ma-ri-a,
ri-a, a - - - ve Ma-ri-a,

- - - ve, a - ve Ma-ri-a, a - - -
a - - - ve Ma-ri-a, Ma-
a - - - ve, a - - -
A - - - ve Ma-ri-a, a - - -

a - - - ve, a - - - ve Ma-
ri - a, a - - - ve, a - ve Ma-
- - - ve Ma-ri-a, a - - - ve
ve Ma-ri-a, a - - -

- ri-a, a - - - ve Ma-ri-a,
- ri-a, a - - ve, a - - ve,
Ma-ri-a, Ma-ri - a, a - -
- - ve, a - - - ve Ma-ri-a

a - - - ve, a - -
a - - - ve Ma-ri-a, a - - -
- - ve, a - ve Ma-ri-a, a - - ve,
a - - - ve Ma-ri-a, Ma-

- ve Ma-ri-a, a - - - ve
- ve Ma-ri-a, a - -
a - - - ve, a - - - ve Ma-
ri - a, a - - - ve, a - ve Ma-

Ma-ri-a, Ma-ri - a, a - -
- ve, a - - - ve Ma-ri-a,
ri-a, a - - - ve Ma-ri-a,
ri-a, a - - - ve, a - - - ve

Ma-ri-a, Ma-ri - a, a - -
- ve, a - - - ve Ma-ri-a,
ri-a, a - - - ve Ma-ri-a,
ri-a, a - - - ve, a - - - ve

This infinite canon is distinguished by a sweet tenderness, both in the design and the simple unornate fashion of the parts. This soft, peaceful impression of simplicity results from the first bar being repeated and answered in the first voice, immediately the second voice enters, and by its being used, slightly modified, in the third repercussion, on the unaccented division of a bar (*in arsin*).

Ex. 1027. No. 2, for 4 voices.

Adagio.

La-cri-mo - - - - - so son i - -

- o, la-cri-mo - - - - - so lacri-moso son i -

La-cri-mo - - - - - so son i -

- o, per-du-to, per-du-to ho'i-dol mi -

- o, la-cri-mo - - - - - so, la-cri-mo-soni - -

La-cri-mo - - - - - so son i - -

- o! la - - cri-mo - - - - - so son i - -

- o! per-du-to, per-du-to ho'i-dol mi -

- o, la-cri-mo - - - - - so, lacri-mo-soni - -

La-cri-mo - - - - - so son i - -

- o, la - cri - mo - - - - -

- o, la - cri - mo - - - - -

- o! per-du-to, per-du-to ho

- o la - cri - mo - - - - - so, la-cri-

- - so son i - - o, la - cri - mo - - - -

- so son i - - o, la - cri - mo - - - -

l'i - dol mi - o, la - - cri - mo - - -

- mo - so son i - o! per - du - to

- - so, la-cri-mo-soni - o,

- - so son i - o, la - cri -

- - so son i - o, la - cri -

per - du - to ho l'i - dol mi - o! la -

per - du - to, per - du - to ho l'i - dol mi - o!

- mo - - - - - so la-cri-moso son i - o!

- mo - - - - - so son i - o!

cri - mo - - - - - so son i - o!

In this example, the excellent conduct of the voices deserves particular attention; every separate melody has its peculiar character, called for by the plaintive words—every new voice which enters encircles the former parts, and all interweave smoothly in chromatic contrary movement.

No. 3, for four voices.

Allegro.

Al - - - - - le - lu -

Ex. 1028.

ja, al - - - le - - -
Al - - - le - lu

ja al - le -
ja, al - - - le - - - lu -
- ja, al-le - lu - ja, a - - - - men.
- ja, al - - - -

- lu - ja, al - - -
ja, al - - -
Al - - - le - - -

- lu - ja, al - - -
ja, al - - -
al-le-lu - ja, al - - -
- le - lu - ja, al-le - - - lu - - - ja, A - - -

- - - le - lu - ja, Al-le - lu -
- - - le - - - lu - ja. Al - - -
- lu - - - ja, al - - -
Al - - -

- - - le - lu - - ja.
- - - le - - - lu - ja.
- le - - - lu - - - ja, al - - -
- - - men, al-le-lu - ja.

- ja, a - - - - men, alle-lu - ja, al -
- - - - le - lu - ja, al-le -
- - - le - lu - ja,
- - - le - lu - ja, al - - -

Andante sostenuto.

Sie, sie ist da - hin, da - hin, sie, die
Sie, sie ist da - hin, da - hin,
Sie, sie ist da -

- - - le - lu -
lu - ja, a - - - - men, al-le-lu -
al - - - - le - lu -
- - - le - - - lu -

Sangerinn, die Mav - - - en-lieder ton - - - te!
sie, die Sangerinn, die Mav - - - en-lieder
- hin, da - hin, sie, die Sangerinn, die Mav -

Ex. 1029.

Sie, die durch ihr Lied den gan - -
tön - - te! Sie, die durch ihr
- - en-lie-der tön - - - te!

- - zen Hain, ach! . . den Hain, die durch ihr
Lied den gan - - zen Hain, ach! . . Hain,
Sie, die durch ihr Lied den gan - - zen Hain, ach!

Lied ihn, ach! . den Hain, den ganzen Hain ver -
die durch ihr Lied ihn, ach! . den Hain, den
. . den Hain, die durch ihr Lied ihn, ach!

schönte, Sie ist da - hin, ach sie ist da - hin, da-hin!
gan-zen Hain verschönte, sie ist da - hin, ach sie ist da -
- - den Hain, den ganzen Hain verschönte, sie ist da -

Ach! wenn ihr Ton mir in die See - le hall -
- - hin da-hin! Ach! wenn ihr Ton mir in die
- hin, ach sie ist da - hin, da-hin! Ach! wenn ihr

- - te! ach, wenn ihr Ton, wenn ihr Ton
See - le hall - - te, ach,
Ton mir in die See - le hall - -

in die Seele hall - te.
wenn ihr Ton, wenn ihr Ton in die Seele hall - te.
- te, ach wenn ihr Ton, wenn ihr Ton

Wenn ich am Bach, wenn ich am Bach dort in
Wenn ich am Bach, wenn ich am
in die Seele hall - te, Wenn ich am

A - bend - gol - de . wenn ich dort wall - - te,
Bach dort im A - bend - gol - de . . wenn ich dort
Bach, wenn ich am Bach dort im A - bend - gol - de

Wenn . . ich dort auf Blumen lag, wenn
wall - - te! Wenn . . ich dort auf
. . wenn ich dort wall - - te! Wenn

ich auf Blumen wallte! sie, die Mayen -
Blumen lag, wenn ich auf Blumen wall - te!
. . ich dort auf Blumen lag, wenn

- - lie - der tön - te, de - ren Lied - - er tön - te,
sie, die Mayenlieder tonte, deren Lied
ich auf Blumen wall - te! sie die Mayen -

die den ganzen Hain durch ihr Lied verschön - te .
 - er ton - te, die den ganzen Hain
 - lieder tonte, de - ren Lied - er ton - te,
 sie, die den Hain, ach den Hain, den ganzen Hain
 durch ihr Lied verschön - te, . . . sie, die den Hain,
 die den ganzen Hain durch ihr Lied verschön - te .
 ver - schön - te, sie
 ach den Hain, den ganzen Hain ver - schön - te,
 sie die den Hain, ach den Hain, den ganzen Hain
 ist da - hin, die Sän - gerinn, sie ist da - hin!
 sie ist da - hin, sie ist da - hin!
 ver - schön - te, sie ist da - hin!

If this last masterpiece be dissected, we shall find that it is constructed of eleven themes, connected in a beautifully flowing, harmonious manner. Every new part which enters is so ingeniously turned, that it unites with the former voices, which continue above and below it, distant from each other one bar only; the deeply pathetic and highly sentimental melody is so sequently woven in one thread, that the four commencing notes of the last theme form, at the same time, the bass-cadence of the concluding chord, in the third voice. Without partiality towards a countryman, we may declare that nothing more worthy of admiration has ever been produced in this branch by the most celebrated masters of counterpoint. Now for a few instructions on *enigma* canons. These are not marked by signs, or figures, or initials of voices (C, canto—A, alto—T, tenor—B, bass), and often not by a clef. Those who would decipher such a canon, which, at most, is signified to be a canon in three or four parts, must try to solve it in all intervals above and below—that is, in the third above or below, &c., &c.—until they have obtained the correct answer; also, in the inversions; by contrary move-

ment—even sometimes by retrograde, or contrary retrograde movement; also, in the three clefs or their transpositions. The three clefs are capable of nine transpositions; for example:—

Common Violin Clef. French Clef.
 Ex. 1030. G Second line. G First line
 Common Soprano. Mezzo Soprano. Alto. Tenor.
 First line. C Second line. C Third line. C Fourth line.
 Bass. High Bass. Low Bass.
 F Fourth line. F Third line. F Fifth line.

The solutions of these enigmas must also be sought by additional rests and pauses—by augmentation and diminution of one and a half or several bars. A good example is *Kirnberger's canon*: “*Wir irren alle-sammt, nur jeder irret anders.*” Among modern composers, Frederick Kuhlau especially has furnished some excellent *enigma* canons, of which some will be given as examples.

Enigma-canon, by F. KUH LAU.

Ex. 1031. No. 1, in 8 parts.

al rovescio.

Solution.

From the score of the eight parts, we perceive that the whole conception arises from three chords above the fundamental B,—E major, A minor, and the harmony of a diminished fifth and sixth; the result is æby no means attractive harmonic production. To decipher it correctly, it is necessary to put a \sharp to the notes *g* in the alto, tenor, and bass. Altogether, an enigma is but an enigma;—we puzzle our brains to find the solution, and when we have traced the secret, we have gained but little; as the proverb says, "*Parturiunt montes, &c.*" These speculative pastimes, however, serve to sharpen acumen, and may fill memoranda-pages, useful in forming larger works.

Ex. 1032. No. 2, in eight parts.

Solution.

A second canon may be created by reading this backwards; a third, by reading it upside-downwards; and a fourth canon may be made by reading it upside-downwards and backwards.

In this example, retrograde imitation is employed. Each bar is answered backwards by the following part. The result of the whole, produces two harmonies, tonic and dominant—D major and A minor. The composition read upside down, marked in C minor and F minor, is equally correct, but far inferior as regards melody.

Ex. 1033. No. 3, in eight parts.

Solution.

The note which is entoned as *c* by the treble, sounds like *f* in the alto, like *db* in the tenor, and *g* in the bass. The rests necessary for the harmonious entries, required to be discovered, and the three answering voices required *eb* to be changed to *e* many times, on account of modulations.

In four parts.

Ex. 1034.

Solution.

This example, like Ex. 1032, may be deciphered by retrograde inversion, transposed an octave lower.

No. 5, in four parts.

Ex. 1035.

Solution.

This canon-problem is more complicated in its construction. Firstly—the entry of the answer requires the addition of a semibreve rest. Secondly—it must be put into the bass, in order to obtain space for performance. Thirdly—the divisions of each bar, with their dots and rests, appear in altered succession, thus: the third crotchet first, the first crotchet in the middle, and the second crotchet last. He who discovers these subtle devices, will easily solve the enigma, and may lay claim to the title of a musical Œdipus.

SUPPLEMENT.

When Joseph Haydn was prevented, by the weakness of old age, from visiting his friend Albrechtsberger, to wish him joy on his patron saint's day, he sent him the well-known musical card, "*Alt und schwach bin ich*," which was printed, without his knowledge, under the name of *Canon*. Albrechtsberger, also unable to visit his brother-in-art on the ensuing St. Joseph's Day, on account of illness, sent Haydn the following remembrance:—

Pieridum Frater!
 qui dudum noster Apollo diceris:
 hunc Canonem fecit, dedicatque Tibi
 vetus et sincerus amicus
 Georg. Albrechtsberger
 1806
 Josepho Haydn.

Canone perpetuo a 4 voci in hypodiapente, ed hypodiapason.

Ex. 1036.

So - la - ti - um mi - se - ris
 so - ci - os ha - bu - is - se do - lo -
 - rum, do - lo - - - rum.

L'istesso Canone in hyperdiatesseron, eo hypodiapason.

So - la - ti - um mi - se - ris
so - ci - os ha - bu - is - se do - lo -
- rum do - - lo - - - rum.

Solutions.

No. 1.

Hypodiapente (Unter-Quinte).
Hypodiapason (Unter-Octave des Soprans).
Hypodiapason (Unter-Octave des Altens).

&c.
&c.
&c.

No. 2.

Hyperdiatesseron (Ober-Quarte).
Hypodiapason (Unter-Octave des Soprans).
Hypodiapason (Unter-Octave des Altens).

&c.
&c.
&c.

APPENDIX.

ON CHURCH, CHAMBER, AND DRAMATIC MUSIC.

We need hardly say that these three styles ought to be clearly distinguished, by their intrinsic creation, by reason of their peculiar destination. In modern times, unfortunately, an unjustifiable medley of these classes has become prevalent, most injurious to their ultimate grand aim. We can hardly warn young musicians too strongly against this dangerous path; let every one, who sincerely respects himself and real art, choose that branch for which he feels decided inclination, talent, and vocation—then let him follow faithfully the banner under which he has enlisted, and never vacillate, like the mercenary soldier, who knows not what he will, nor to whom he belongs. All cannot succeed *in* all; better be the first in a village than the last in Rome! A universal master in all branches is more rare than the fabled Phoenix! our *Mozart* was such a brilliant meteor! To church music belong all kinds of masses, graduals, offertories, psalms, hymns, cantatas, oratorios, and antiphones; composed in strict or free counterpoint, with greater or less instrumental accompaniment, in four or five parts, in *stilo alla capella*, with or without organ, in *alla breve*, common, or triple time. We possess masterly works of this kind by Aiblinger, Allegri, Angstenberger, Astorga, Bach, Bains, Baj, Ballerotti, Basily, Beethoven, Benelli, Benevoli, Bernabei, Biffi, Bihler, Bonno, Boroni, Brescianello, Bixi, Bühler, Caffaro, Caldara, Carissimi, Cavallo, Cherubini, Cruciati, Cursino, Danzi, Deller, Doles, Drobisch, Duni, Durante, Eybler, Fago, Fasch, Feo, Frescobaldi, Fux, Gaffi, Galilei, Galuppi (called *Buranello*, from his birth-place, Burano, an island eight miles distant from Venice), Gänsbacher, Gasparini, Gassmann, Giroust, Graun, Greco, Guarnerio, Händel, Hasse, Hauptmann, Jos. and Mich. Haydn, Heinichen, Hesse, Himmel, Hofmann, Homilius, Hueber, Hummel, Jomelli, Kittel, Joh. Kozeluch, Krottendorfer, Lachner, Lanzi, Lasso (Orlando), Leo, Lotti, Luzzaschi, Manni, Marcello, Majo, Marotti, Padre Martini, Michel, Mozart, Naumann, Palermitano, Paestrina (also Praenestino), Pasterwitz, Pera, Pergolesi, Peri, Perti, Porpora, Prautner, Preindl, Reichard, Reuter, Riepel, Righini, Rink, Rolle, Romberg, Salleri, Sarti, Scarlatti, Schicht, Schmittbauer, Schnabel, Fr. Schneider, Schulz (Seyfried), Abbé Stadler, Stölzel, Tonini, Tozzi, Traëtta, Tuma, Türk, Valotti,

Vinci, Vogler, Wagenseil, C. M. v. Weber, Gottfried Weber, Weinling, Winter, Wittasek, Zelenka, Zelter, and, last not least, by a star of the first magnitude, not yet mentioned by the editor—the memorable J. G. Albrechtsberger! *Chamber music* comprises all kinds of vocal or instrumental pieces, fitted for private circles or large concerts, namely: orchestral symphonies, solos, duetts, terzets, quartets, quintets, &c., &c., for stringed or wind instruments; sonatas, variations, concertos; arias, concerted pieces, choruses, cantatas (when not of a religious character), overtures, pot-pourris, capriccios, fantasias, &c. Up to the present time, the following composers have written chamber music: (a) *Symphonies*—Abel, André, Bach, Beethoven, Boccherini, Brandl, Cambini, Cherubini, Dittersdorf, Gyrowetz, Haydn, Hesse, Hofmeister, Krommer, Lachner, Méhul, Mendelssohn, Mozart, Neukomm, Pleyel, Riem, Ries, Rolla, Romberg, Rosetti (Seyfried), Leop. Sonnleithner, Spohr, Stamitz, Ulbrich, Wanhall, C. M. v. Weber, Wilms, Winter, Witt, Wranitzky, Wölf, &c., &c. (b) *For the violin*—André, Baillot, Beethoven. Benda, Blumenthal, Boccherini, Böhm, Bohrer, Boucher, Bruni, Cambini, Campagnoli, Cannabich, Clement, Contin, Corelli, Durand, Eck, Eybler, Femy, Fesca, Fiorillo, Fodor, Förster, Fränzl, Gerke, Gyrowetz, Habeneck, Händel, Haydn, Helmesberger, Hennig, Hiller, Hoffman, Jäll, Jansa, Jansen, Jarnowich, Khym, Kreutzer, Krommer, Lafont, Laban-Lubanow, Libon, Lipinsky, Lolli, Lubin, Mathei, Maurer, Mayseder, Mestrino, Möser, Mozart, Onslow, Paganini, Pichel, Pixis, Pleyel, Polledro, Präger, Pugnani, Ries, Rode, Rolla, Romberg, Schall, Schmiedigen, Schuppanzigh, Spohr, Viotti, Weiss, Woldemar, Wölf, &c. (c) *For the violoncello*—Arnold, Baudiot, Bideau, Bohrer, Danzi, Dotzauer, Dupont, Hauschka, Hus-Desforges, Krafft, Lamarre, Lindley, Linke, Merk, Münzberger, Pleyel, Reicha, Romberg, Schönebeck, Stastny, Voigt, &c. (d) *For the flute*—Amon, Bayr, Berbiguier, Call, Danzi, Devienne, Dressler, Drouet, Dunlon, Fürstenau, Gabrielsky, Gebauer, Gyrowetz, Hänsel, Hofmeister, Hugot, Keller, Klingenbrunner, Köhler, Kreith, Krommer, Kuhlau, Lindpaintner, Metzger, Müller, Quanz, Schneider, Scholl, Toulou, Tromlitz, Vern, Wunderlich, &c. (e) *For the clarinette*—Backofen, Bärmann, Crusell, Duvernoy, Gebauer, Göpfert, Krommer, Lefèvre, Michel, Purebl, Vanderhagen, C. M. v. Weber, &c. (f) *For the basset-horn*—

Backofen, Küffner, Tausch, &c. (g) *For the hautboy*—Braun, Fröhlich, Garnier, Hummel, Krähmer, Krommer, Lebrun, Lickl, Sellner, Thurner, Vandenhagen, Westenholz, &c. (h) *For the bassoon*—Dieter, Gebauer, Krommer, Kummer, Ozi, Schneider, Stumpf, C. M. v. Weber, &c. (i) *For the French-horn*—Amon, Domnich, Dornaus, Duvernoy, Lindpainter, Mozart, Nisle, Punto, Reicha, Schunke, &c. (k) *For the flageolet*—Bellay, Chalon, Demar, Gebauer, Leroy, &c. (l) *For the czalan, or cane-flute*—Diabelli, Gebauer, Heberle, Klängenbrunner, Krämer, Matiegka, &c. (m) *For the trombone*—Braun, Fröhlich, &c. (n) *For the mandoline*—Aichelburg, Bortolazzi, Call, Oberleitner, Vimercati, &c. (o) *For the guitar*—Bevilacqua, Blum, Bornhardt, Bortolazzi, Call, Carulli, Diabelli, Doisy, Gelli, Giuliani, Gräffer, Kueffner, Lehmann, Matiegka, Molino, Molitor, Oberleitner, Rotondi di d'Arailza, Spina, Stählin, Tucek, Wolf, &c. (p) *For the pianoforte*—Adam, Assmayr, Bach (J. C.), Bach (J. M.), Bach (Ph. Em.), Bach (Seb.), Beethoven, Bixi, Chopin, Chotek, Clementi, Cramer, Czerny (C.), Czerny (Jos.), Diabelli, Dussek, Eberl, Eberwein, Field, Freystädler, Gelinek, Gyrowetz, Halm, Haslinger, Haydn, Herz, Himmel, Hummel, Jozzi, Kalkbrenner, Kanne, Kleinheinz, Klengel, Kozeluch, Krufft, Küffner, Kuhlau, Lannoy, Lauska, Leidesdorf, Lickl, Lipawsky, Liszt, Louis Ferdinand (Prince of Prussia), Martinelli, Maschek, Mendelssohn, Moscheles, Mozart, Müller (A. E.), Onslow, Pixis, Pleyel, Plachy, Reicha, Riem, Ries, Riotte, Rudolph (Archduke of Austria), Rummel, Scarlatti, Schmitt, Schneider, Schumann, Scotzi, Starzer, Steibelt, Sterkel, Tayber, Tomeschek, Wagenseil, Wanhall, Weber (C. M. v.), Clara Wieck, Winkler, Wölfl, Worzischek, Würfel, &c. (q) *For the harp*—Alvares, Backofen, Bedard, Bochsa, Boieldieu, Demar, Jadin, Krumpholz, Nadermann, Pollet, Spohr, Vernier, &c. (r) *For the harmonica*—Maschek, Müller, Naumann, Röllig, &c. (s) *For concerted wind-instruments*—Amon, Fuchs, Gebauer, Göpfert, Haslinger, Hofmeister, Kreith, Krommer, Kueffner, Lickl, Mozart, Payer, Purebl, Rummel, Schiedermayer, Schwarz, Sedlak (Seyfried), Starke, Stumpf, &c. (t) *For the voice (airs, duetts, &c.)*—Amon, André, Asoli, Bachmann, Beethoven, Bergt, Blangini, Blum, Bornhardt, Call, Crescentini, Danzi, Dietrichstein (Count Moriz), Eisenhofer, Fesca, Hakel, Häser, Harder, Haslinger, Haydn, Himmel, Henneberg, Hummel, Hurka, Kanne, Krufft, Ledesma, Lehmann, Löwe, Marschner, Methfessel, Millico, Mosel (J. F. v.), Mozart, Mühlhing, Nägeli, Paer, Proch, Reichard, Reissiger, Righini, Rungenhagen, Schinn, Schnyder, Schubert (Seyfried), Sterkel, Tomaschek, v. Wartensee, Weber (C. M. v.), Weber (Fr. D.), Weber (Gottfr.), Zelter, Zumsteeg, &c. *Dramatic music* comprises all that which is accompanied by music, in a theatrical representation; serious and comic operas, long and short operettas, melo-dramas, ballets, divertissements, &c., &c. It would be difficult—nay, almost impossible—to give a detailed definition of this style, as a separate individuality is required by the different characters of the works to be composed. On this account, this branch of art is most

subjected to the changes of fashion; in our own time, many reforms have been introduced—whether tending towards ultimate benefit or depreciation remains to be proved. The indispensable requisites for a worthy theatrical composer are—a proved experience of dramatic effect in rhetorical declamation, a lively fancy in musical painting, practical knowledge of vocal and instrumental effect, and a judicious employment of all lawful aids. We cannot deny, that, sometimes, chance plays a principal part in the ultimate result. The degree of success or unsuccess is often determined by a series of unexpected circumstances, trivial in themselves. No one can guarantee the effect which may be caused by the best written composition on the public, who acts as judge; and the proverb, "*Fortuna, cui favet, &c.*" is never more applicable than to this case. Up to the present time (so fertile itself), much has been done in this branch of the art. Who is not acquainted with the following names?—Abeille, Agricola, Alessandri, André, Andreozzi, Anfossi, Apell (v.), Arne, Auber, Audinot, Basily, Beethoven, Bellini, Benda, Berton, Bierey, Blangini, Blum, Boieldieu, Brandl, Caraffa, Catel, Champein, Cherubini, Cimarosa, Dallayrac, Danzi, Deller, Dittersdorf, Drechsler, Eberwein, Elsner, Fesca, Fioravanti, Fleischer, Gallus, Gaveau, Generali, Gläser, Gluck, Gossec, Graun, Gretry, Guglielmi, Guhr, Gyrowetz, Halevy, Händel, Hasse, Haydn, Herold, Hiller, Himmel, Hofmeister, Holzbauer, Hummel, Isouard (Nic.), Kaiser, Kraus, Krentzer (Conr.), Kuhlau, Kunzen, Lichtenstein, Lindpaintner, Lully, Mayer (Sim.), Mayerbeer, Mehul, Mercadante, Mislizeweck, Monsigni, Morlacchi, Mosel (J. F. v.), Mozart, Müller, Naumann, Neefe, Paisiello, Paer, Pavesi, Persuis, Philidor, Piccini, Poissl (Freyh. v.), Rameau, Reichard, Righini, Riotte, Romberg, Rosetti, Rösler, Rossini, Rousseau, Sacchini, Salieri, Sarti, Schenk, Schmidt-bauer, Schneider, Schulz, Schuster, Schweitzer, Seidel, Seydelmann (Seyfried), Spohr, Spontini, Starzer, Steibelt, Stunz, Le Sueur, Süsmayer, Tayber, Telemann, Tomaschek, Traetta, Umlauf, Vogel, Vogler, Weber (B. A.), Weber (C. M. v.), Weigl, Weyse, Winter, Wittasek, Wolf, Wölfl, Zingarelli, Zumsteeg, &c.

An excellent plan for obtaining a correct insight into the above-mentioned three styles, is to study carefully the full score of classical works, and, if possible, to attend a performance of them immediately after the examination. Opinions still differ as to the fundamental elements of the real, peculiar church-style; the venerator of ancient masters only consider compositions of that period as worthy—while the devotees of modern fashion pronounce these relics of counterpoint to be dry, arithmetical productions, and scholastic bombast. Both parties, though prejudiced, may be partly right, and the true opinion, as usual, lie in the middle path. Church music, when first created, was confined to vocal pieces, which were restricted by the rules of severe composition to perfect and imperfect harmonies, which moved in solemn, slow progression, and contained little melody. These laws were expedient—nay, even indispensable—in Italy, the cradle of this music, where the colossal

temples, which served as places of performance, rendered the simplest construction of harmony necessary; the rapidly succeeding chords and dissonant progressions, which become familiar to our ear by constant habit, would have occasioned, in those echoing aisles, an indistinct disorder perfectly confounding. Besides this, the singers depended only on themselves; therefore, it was expedient to expel everything from the *stilo alla capella* which might endanger correct performance or true intonation: on this account, the principal rules of strict composition still remain unchanged. As the composers of the severe school were thus fettered, and their works reduced to a certain monotony, the only field left them for the display of their talent, was the ingenious combination and elaboration of counterpoint in many parts; admirable samples of which have descended to us from that epoch in art. At a later period, these simple Gregorian church-chants were sustained by an organ; by degrees, figured accompaniment was developed; the bass-parts were strengthened by double-basses; then, violins were introduced into church-choirs; and, lastly, hautboys, trumpets, drums, trombones, cornets (*Zinke*), bassoons, and other wind instruments. Composers then gained more extensive privileges, as singers might undertake greater difficulties when supported by these adjuncts. In modern times, in church solemnities, such as high services, Te Deums, &c., a complete orchestra is used, although some objecting voices are still upraised against the innovation, but without a good and sufficient reason for dissent. Sometimes the higher pitch of the instruments prevented the co-operation of the organ, which generally was at least a quarter-tone lower than the established orchestra-pitch; and thus the complementary wind instruments became necessary as a substitute. The principal object of a religious composition is to express, in notes, the true sense of the words, which ought to be deeply felt, studied with pious faith, and rendered with serious dignity. If this first and only requisite is complied with, then the whole conception will scarcely be injured by any instrument, properly used. Flutes, for instance—with what pathetic effect have their soft-breathing tones been introduced by Michael Haydn and Naumann; or horns—sustained while other harmonies progress—what an unspeakable charm, and pious effect, is given by this most beautiful of all connecting tones. Of course, much depends on a knowledge of peculiar adaptabilities; and only the foolish would condemn these instruments to sound a frivolous hunting-tune in a holy place. Everything has its right and its wrong—to find the right is a difficult art. Many usages sanctioned by long custom can hardly be justified—such, for instance, as noisy violin passages, and skipping fundamental basses, which sound too mundane; or trombones written in unison with alto, tenor, or bass voice: by this mismanagement, these instruments, which are effective in full, slow chords, lose their individual beauty, and impede, rather than aid, in quick fugue-subjects—because, on account of their nature, they cannot execute precisely the passages written for them. Equally unjustifiable are frequent

solos for voices, with graces, shakes, and runs; bravura-airs with cadences; concerto-like symphonies for different instruments; together with other abuses, introduced into church music during another era, which the clearer intelligence of present times is striving to banish. Every church-composer should give his principal attention to the sense of the words to be set—should work the four voice parts in flowing harmony and ingenious interweavings, and consider all else as embellishing additions. Those who would instruct themselves deeply in composition should read the following authors:—Adelung, André, Avison, Bull, Burmann, Burney, Busby, Catel, Chladni, Choron, Christmann, Fink, Forkel, Förster, Fux, Gerber, Gerbert, Gretry, Hawkins, Hering, Jones, Kirnberger, Knecht, Koch, Marpurg, Mattheson, Michaelis, Mitzler, Mosel (v.), Portmann, Reichardt, Riepel, Rochlitz, Scheibe, Schicht, Schubart, Türk, Vogler, Wagner, Weber (Friedr. Dion.), Weber (Gottf.), Wendt, Wolf, &c. Vocal schools have been published by—Asioli, Choron, Crescentini, Danzi, Geraudé, Hering, Hiller, Lasser, Nägeli, Preindl, the Conservatoire de Musique in Paris, Righini, P. v. Winter, &c.

A SHORT DESCRIPTION OF MUSICAL INSTRUMENTS USUALLY EMPLOYED AT THE PRESENT TIME; WITH THEIR SCALES.

INSTRUMENTS OF PERCUSSION.

The Organ has many registers, and a still greater number of pipes; it contains one, two, or three manuals, of four octaves, and a pedal-board, consisting of thirteen long and seven short wooden notes. The principal register is always of sixteen feet; but sometimes, in very large constructions, it is of thirty-two feet. The organ has valves, bellows, &c. Chapels and small churches generally possess only small organs (*Positive*), with three, four, five, or six, and at most eight stops; these have one manual, and no pedals. The notes of the organ are the following:—

Ex. 1037.

Exceptional notes.

When the organ has an incomplete bass 8ve, these two notes are wanting, and

the low F# lies next to the low D and the low G# lies next to the low E

and the low G# lies next to the low E

This instrument deserves to rank as king among its brethren. Its effect is indescribably grand and majestic; and its tones excite piety and prayer—elevate the spirit—and are the worthiest vehicles to convey the supplications of earthly creatures to the throne of the Almighty. It perfectly well acts as substitute to a complete orchestra, as its different stops, with the *vox humana*, are capable of imitating the sound of generally-known instruments to an illusive degree. Such a gigantic production, managed nobly and worthily by the hands of a practised master, is alone adapted to accompany the beseeching voices of a whole congregation, and to lead them steadily without danger of being overwhelmed by the thousandfold chorus of a faithful assemblage. A real organist is bound by holy duty, not to desecrate the instrument entrusted to his intelligent use, and technical ability, by profane artificialities; his performance and its subject ought never to be in contradiction with the sanctity of place, and their religious tendency. Rapid passages or brilliant ornaments, and mechanical bravura execution, are never in character, unless a master is to specially display his proficiency in an organ-concerto; a smooth delivery, on the contrary, a simple succession of combinations which shall permit masses of tone to spread forth, and a fully harmonized accompaniment, strengthened by the mighty aid of the pedals, will always produce an excellent—nay, even an exciting and magical effect. We possess books of instruction for the organ by—Drechsler, Güntersberg, Hering, Knecht, Rink, Türk, Abbé Vogler, and Werner. Remarkable organs exist—in Amsterdam; in the church of the bare-foot friars, in Augsburg, by *G. A. Stein*; in the garrison church at Berlin, by *J. Wagner*; in the Mary-Magdalen church at Breslau, by *Johann Rödern*; at St. Gallen; in the church of St. Peter and St. Paul at Görlitz, by *Casparini and Son*; at Innspruck; at Halberstadt; in St. Michael's church at Hamburg, by *Hildebrand, jun.*; at Haarlem; in the cathedral at Magdeburg, by *H. Compenius*; in the church of Maria-Maggiore at Milan; at Trent; at Maria-Einsideln; at Merseburg; at Münchroth; at Ottobeuern; in the church of St. James at Riga, by *H. A. Contius*; in the minster and in the church of the holy Trinity at Ulm, by *H. Ehrmann*; at Weingarten (a secularised Benedictine abbey in Suabia), by *Gabler*; in the St. John's church at Zittan, by *Silbermann*; and in the monastery of St. Florian, in Upper Austria. Among the most celebrated organ players of former and present times are—Agthe, Ahlström, Alberti, Albrechtsberger, Arnold, Bach, Buchmann, Balbastre, Bayer, Beckmann, Bezwarzowsky, Berguis, Bibel, Bousset, Buxtehude, Couperin, Deinl, Drechsler, Drexel, Eberlin, Eybler, Franzberger, Frohberger, Gebel, Hammerschmied, Händel, Hasler, Hässler, Hayda, Heinlein, Henkel, Henneberg, Hinsch, Hofheimer, Homilius, Hurlebusch, Kerl, Kindermann, Kittel, Klein, Knecht, Kobricht, Kollmann, Krause, Krebs, Lehmann, Liberti, Löffelloth, Lustig, Mattheson, Mozart, Mülhel, Nicolai, Pachelbel, Paix, Payr, Pepusch, Pothoff, Preindl, Purcell, Raquette, Rauch, Raupach, Reinecke, Rembt, Rink, Rogge,

Rösler, Schneider (Fr.), Schneider (Friedr.), Sechter, Seeger, Siebenkäs, Sorge, Stadler, Stanlay, Tayber, Trier, Tunder, Vanderhagen, Vanhall, Vierling, Vogler (Abbé), Walther, Weckmann, Wenzel, Werner, Willman, Worzischek, &c.

The *Harpsichord* (Clavicembalo) is almost a fathom (Klafter) and a half long, about an ell wide at the front, or key-board, lessening to a point behind. The case is made of hard, and the sounding board of soft wood. It is fitted with steel or latten strings, and sometimes with covered bass-strings, which are fastened by iron screws and small pegs. This kind of instrument has become rare, and has fallen into disrepute.

The *Pianoforte*, though of similar appearance, is distinguished from the harpsichord, by its sound (soft or loud, according to the will of the player) being produced by small wooden hammers; whereas the sound of the harpsichord is produced by wooden jacks, nearly a span long, in which are fixed small crow-quills. The pianoforte, which has the greatest compass of all key-board instruments, known at present, contains from six to seven octaves, consisting of the following notes:—

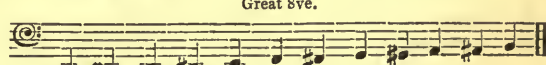
Ex. 1038.

Lowest bass.



in *Sva. bassa*.

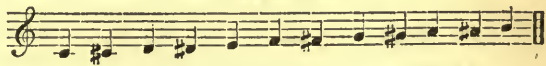
Great *Sve.*



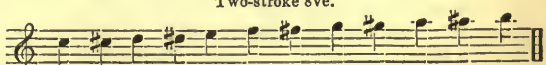
Small *Sve.*



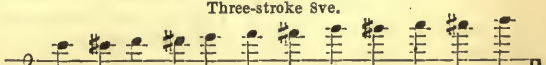
One-stroke *Sve.*



Two-stroke *Sve.*



Three-stroke *Sve.*



Four-stroke *Sve.*



in *Sva. alta*.

Pianoforte schools have been published by—Adam, Bach, Clementi, Cramer, Czerny (J.), Dussek, Hering, Hummel, Knecht, Müller, Pleyel, Steibelt, Türk, &c.

The *Clavichordium* contains sometimes four octaves, from *c* to *c*, like the organ—sometimes five octaves, from *f* to *f*, like the harpsichord—and has also steel or latten strings, and wound strings for the lower bass. Its outward appearance resembles the dwarf-harpsichord, or transverse pianoforte; being smaller than the harpsichord, it has very short jacks

of brass or iron: it has a weak sound, but is well adapted for tender, sentimental expression. This obsolete instrument is sometimes called Spinett; though, if it be not tuned an octave higher throughout, that is at four feet pitch, but at eight feet or natural pitch, it is not a spinett, even should it be fitted with one string, instead of two or three strings. Some spinetts resembling harpsichords were made, which sounded an octave higher, and were single-stringed throughout; but all these instruments have fallen into disuse, on account of their child-like, unsubstantial tone. The following may be placed in the category of harpsichords and pianofortes:—

- | | |
|--------------------------|-------------------------|
| 1. Adiaophonon. | 19. Geigen-Clavicymbel. |
| 2. Amenochoord. | 20. Glas-Chord. |
| 3. Amor-Schall. | 21. Harmonichord. |
| 4. Archicymbal. | 22. Harmonicon. |
| 5. Augenclavier. | 23. Lauten-Clavicymbel. |
| 6. Bogenflügel. | 24. Melodica. |
| 7. Cembal d'amour. | 25. Oedephone. |
| 8. Cembalo onnicordo. | 26. Orchestrion. |
| 9. Clavecin acoustique. | 27. Orpheus-Harmonie. |
| 10. Clavecin harmonieux. | 28. Panharmonicon. |
| 11. Clavecin organisé. | 29. Patent-Clavier von |
| 12. Clavecin à peau de | Stauffer und Strei- |
| buffle. | cher. |
| 13. Clavecin royal. | 30. Phisharmonica. |
| 14. Claveoline. | 31. Sirenion. |
| 15. Dittanaclasis. | 32. Terpodion. |
| 16. Doppel-Flügel. | 33. Uranion. |
| 17. Euphon. | 34. Xenorphica. |
| 18. Fortbienen. | 35. Xulharmonicon. |

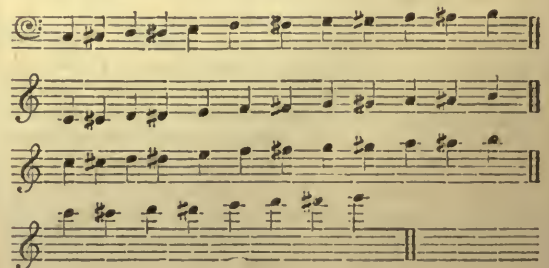
Distinguished players on these instruments were and are—Abeille, Adam, Apell, Auernhammer, Almeida, Bach (Ph. Em.), Beck, Bethoven, Belleville, Benda, Benickt, Sterndale-Bennet, Bigot, Bihler, Blahetka, Chopin, Cibbini-Kozeluch, Clasing, Clementi, Coda, Cramer, Czerny (Carl), Czerny (Jos.), Dalberg, Döhler, Duscheck, Dussek, Eberl, Eder, Field, Fink (Charlotte), Fleischer, Gelinek, le Grand, Gyrowetz, Halm, Henselt, Himmel, Hohenadel, Hummel, Hurlebusch (jun.), Julie, Kalkbrenner, Keil, Kiefer, Kleinhainz, Klengel, Kozeluch, Krufft, Kuhlau, Kurpinsky, Kurzböck, Lacombe, Lauska, Leidesdorf, Lemoch, Lessel, Liszt, Louis Ferdinand (Prince of Prussia), Marchand, Marschner, Mayer (Leop. v.), Mayer (Charles), Mayerbeer, Mendelssohn, Mora, Moscheles, Mosel (Cath. v.), Mozart, Mühlenfeld, Müller (A. E.), Natorp, Neumann, Onitsch (Nina), Onslow, Paradies, Park, Pixis, Pleyel, Posch, Puthon, Reicha, Ries, Rzehaczek, Riotte, Rosetti, Rudolph (Archduke of Austria), Salamon, Searlatti, Schad, Schmitt, Schulz, Schumann, Seyffert, Stauffer, Steibelt, Stein, Sterkel, Streicher, Symanowska, Thalberg, Tepper, Tomaschek, della Valle, Wanhall, Weber (C. M. v.), Wieck (Clara), Winkler, Winter (Madlle), Wittasek, Wölfl, Worzischek, Würtel, &c. At present, the builders of organs and pianofortes makers in Vienna are the following:—Affaly, Amberg, Anders, Angst, Baufeld, Bobaczek, Böhm, Bojarsky, Brodmann, Budenhager, Buder, Comary, Comeretta, Demian, Deutschmann, Dörr, Edelhofer, Ehlers, Ehrlich, Ehrlich, Elwerkerper, Fischer, Fritz, Fuhrmann, Glass, Graff

(Conrad), Graff (Aloys), Haschke, Heil, Hindle, Herwerth, Hey, Hofmann, Hoxa, Jakesch (Georg), Jakesch (Matth.), Jansen, Katholnig, Klein, Krähmer, Landschütz, Langenreiter, Lauterer (Franz), Lauterer (Wenzel), Leschen, Letetzky, Lichtenauer, Marks, Maschek (Ign.), Maschek (Titus), Mauritz, Müller (Enst.), Müller (Mart.), Müller (Matth.), Pertsche, Pfaff, Plockmann, Promberger, Reiner, Rosenberger, Sachs, Schäffer, Schanz, Schedl, Schedle, Schmidt (Jac.), Schmidt (Matth.), Schneider, Schramm, Schuffenhauer, Schuhmacher, Schulz, Seidler, Seidner, Sommerer, Somonair, Stein (Andr.), Steinhäuser, Streicher, Strobl, Teichmann, Wachtel, Weiss, Werle, Zambach, Zierer, &c.

The Pantaleon is a magnificent, but very rare instrument; it is nearly two ells wide, and is fitted with very many steel strings (the upper treble is three-stringed), stretched across the sounding-board by means of iron pegs and screws, over wooden bridges: it is played with two wooden sticks. *The Dulcimer* (Hackbret) is about half the size, and is played in a similar manner. The inventor of the pantaleon was *Hebenstreit*. The above-mentioned *Hackbret*—called also in vulgar parlance, "wooden laughter"—has been, so to speak, resuscitated in the present century; a Polish musician, *Gusikow*, travelled through Europe, and astonished lovers of art, by his wonderful execution on a stringless instrument of this nature, consisting of smaller and larger sticks, laid across packets of straw.

The Harmonica owes its existence to the celebrated Dr. Benjamin Franklin, who gave the first idea for its construction; it became better known through the Misses Davis and Kirchgessner, and its present perfection has been operated by the musical ingenuity of Messrs. Frick, von Mayer, Naumann, Röllig, Weise, and others. This agreeable instrument consists generally of thirty-six to forty globular glasses, which must be blown on forms expressly for the purpose. The combination of these, and their fixture on the square, iron spindles, furnished at one end with a balancing wheel, together with the tuning of them, gives more trouble than is required in making any other instrument. *Röllig* first added a set of keys, on which account it was called *claviatur*, or keyed harmonica. Chapel-master Naumann and the above-named musician first wrote compositions for it, and Müller printed a guide for self instruction on the harmonica, with illustrative pieces. The following are names of good repute:—*Maschek, Mayer, Pohl, Wenk, and Westenholz, &c.* The scale of the harmonica is:—

Ex. 1039.



The *Guitar* is of three kinds—the German, the Italian, and the Spanish; each is treated differently. The scale of the German guitar is:—

Ex. 1040.



It has six strings, which are tuned on these notes :

Ex. 1041.



It sounds an octave lower, and is adapted to concert-pieces, and especially to accompaniment of the voice. Full chords may be taken on it; thus:—

Ex. 1042.



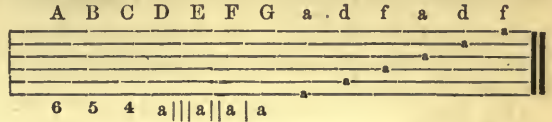
The following musicians have become celebrated, partly as writers for, and partly as performers on this instrument, so favorite in our day:—Ammann, Bevilacqua, Blum, Bolzmann, Bortolazzi, Bornhardt, Brand, Bathioli, Call, Carulli, Cattus, Cramolini, Diabelli, Doisy, Gelli, Giuliani, Gräffer, Henri, l'Hoyé, Heinrich, Kneffner, Lehmann, Matiegka, Mendel, Molino, Molitor, Oberleitner, Rontondi d'Arailza, Stählin, Spina, Schariczzer, Schulz, Scheidler, Stoll, Tuzek, Wanczura, Wolf, Werner, &c. A modification of this instrument is the *Guitarre d'amour*, invented by *Stauffer*.

The *Theorbo* is a pleasing instrument, adapted to thorough-bass playing. It is distinguished from the lute by a longer neck, and some other trifles, and is, like this last instrument, little used at present.

The *Lute* is a rather larger, round chamber instrument, shaped like a tortoise, and fitted with sheep-gut strings, those of the bass being mostly covered; it is held upwards by the left hand, the four fingers of which play at the same time: the little finger of the right hand helps to sustain it, and the rest strike the chords; the finger-board contains frets and gut-strings for each semitone. Every fret, or semitone, is named by a letter; but, on account of the division of bars, the notes are placed over the letters, above the sixth line: this instrument requires a stave of six lines. The measure is indicated, but no clef is marked. The three lowest bass-tones are indicated by numbers—the four following by the letters *a* and perpendicular lines, |; the six ruled

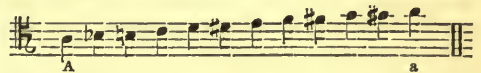
lines are called *a* on the lute, although only three really are found on open strings; for example:—

Ex. 1043.



The lute is the instrument most rich in tones, as each note may be found or made on at least three strings, according to convenience. The first fret on each string is called *b*, the second *c*, the third *d*, the fourth *e*, &c. These frets, as we said before, make only a semitone; for instance, if the following letters were placed on the fourth line of a lute-part—*a, b, c d, e, f, g, h, i, k, l, m, n*—the sound would be these tenor-like semitones through a whole octave:—

Ex. 1044.



The lute has eight rather low bass-strings below with a conjoint octave—the higher strings gradually become finer, and are used for the melody; the twenty-four strings together form thirteen composites, or groups. It may be played in all keys, and therefore the sharps and flats necessary in the bass-octave must be tuned in beforehand; in general, it is tuned in D minor.

Ex. 1045.



In D minor and F major, according to the lowest Bass.

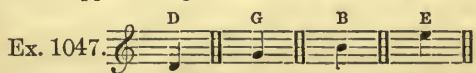
This first and lowest octave is always tuned with the sharps and flats required by the reigning key; the other groups remain unchanged, as the frets produce all semitones.



Tenor-like.

It is said that this instrument was excellently played by—Galilei, Gauthier, Gerle, Hofer, Kohaut, Lauffensteiner, Logi, Marion de Lorme, Martin, Pelagratzky, Reggio, Roy, Scheidler, Schindler, Setzkorn, Straube, Weiss, Welter, &c.

The *Mandora*, a smaller kind of lute, is played in a similar manner, but is tuned differently. It has only eight groups of sheep-gut strings. A group consists of two strings tuned in the octave or unison; the highest group, however, has only one string, called *e*. It is tuned in E minor, conformably to the three upper strings.

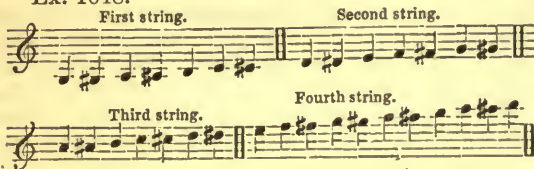


The notes formed by the frets are the thirteen letters—*b, c, d, e, f, g, h, i, k, l, m, n, and o*; the open strings are called *a*.

The *Mandoline* is of two kinds—the Neapolitan and the Milanese; both are smaller than the mandora, and are differently shaped and tuned. The

first has only four groups, tuned like the violin, GG DD AA EE; the second has six groups, the first of which has covered strings—these are, counting upwards, gg bb ee aa dd gg. Both instruments have violin clefs and violin notes. The complete scale of the mandoline is :—

Ex. 1048.



And also all the tones lowered by a b . Accompanied by a guitar, this soft instrument produces a peculiarly charming effect. Books of instruction for it have been written by Bortolozzi and Fouchetti. Vimercati and Oberleitner are excellent performers on this instrument; also, Mora.

The *Psallery* is a cymbal-like, very ancient and rare instrument. It is played with both hands, by putting flat rings, out of which projects a strong, pointed quill, on the fingers.

The *common Harp*, on which it was necessary to create semitones by turning the screws, during performance, is out of fashion, on account of its incompleteness; but the English harp, improved in this respect by Nadermann and Erard, belongs to favorite chamber or concert instruments. The addition of pedals, which serve to create all accidentals, enables the performer to modulate at pleasure, and leaves free use of both hands. The pedal-harp has forty-one strings, and the following compass :—

Ex. 1049.



Music for this instrument is written on two staves, bearing the violin and bass clefs. It is tuned in eb , and chromatic tones are produced by shortening the strings, through means of the pedals, which, in all octaves, create the accidental sharps and flats. Useful instruction books for the harp exist, by Backofen, Bochsá, Heyse, Madude, Polet, and Wenzel. The following are known as composers for, and performers on this instrument :—Alvars-Parish, Backofen, Bedard, Bochsá, Boucher, Brennessel, Casimir, Dalvimare, Demar, Dizi, Ernesti, Gallo, Goujon, Hack, Himmer, Jadin, Katschirek, Knott, Krumpholz, Lang, Longhi, Marazzoli, Marin, Minoja, de la Motte, Müllner-Gollenhofer, Nadermann, Niemezeck, Pascal, Petrini, Prestel, Spohr (Dorette), Simonin-Pollet, Steckler, Vernier, Uepling, Weber, Wolf, &c.

The *Drum*, which, like the trumpet, may be tuned in many keys, is of majestic effect, in loud full-band compositions, or in conjunction with the trumpet only, and may be also added to piano passages, in

soft mutterings, or muffled beats, &c. Formerly, a drum part was always written in c and g ; at present, it is usual to write it in the different tunings—for instance, b and f , d and a , eb and bb , e and b , &c. Altenburg has written a guide to the proper treatment of this instrument.

BOW-INSTRUMENTS.

The *Violin* generally bears the G cleff, on the second line, and in full-part music is divided into first or second, and sometimes third violin; also, when used for a solo or concerto, is called principal violin. It has only four sheep-gut strings, the lowest

of which must be spun over; they are called $g \bar{d} \bar{a} \bar{e}$ —therefore, it is tuned by three perfect fifths, although, on account of the uncertain temperament of organs and instruments of percussion, it must not, to a certain degree, be tuned precisely. The scale of the violin, including the intervening \sharp and b tones, is :—

Ex. 1050.



The three-stroke octave is used especially by concerto-players. The violin, not only in solos, but particularly as *ripieno*, is one of the most important complements of every orchestra, and may be employed to a manifold extent, best learnt by the study of scores written by great masters. The first violin generally gives the melody, or shares it alternately with wind-instruments; the second generally gives the nearest complementary intervals, in continuous or detached notes, or in *tremolo*, syncopated, or iterated movement—also in rapid, harmoniously agreeing runs, detached full chords, and other passages, adapted to the individual character of the piece. In vocal airs, duetts, &c., in which the melody is given by the voice, both violins may form an accompaniment properly adapted to the theme. Sometimes they exchange parts, when a difficult accompanying passage is to be rendered distinct, and to stand out in strong relief; it is then usual to write it for the first violins, which are generally played by the best performers, who sometimes consider it derogatory to take their place at second desks. This is a false, condemnable ambition, springing from erroneous views. An inner part, which seldom contains a melody to strike the ear, is more difficult to execute, and implies perfect intonation, dexterity, and, above all, the rare talent of judicious accompaniment: besides this, in a well-organised orchestra, no rank is subordinate; all are equal—of small consequence as items, but indispensable in their ordered sphere—an essential link in the great chain—an absolutely necessary part of the wheel which propels the whole body. A performer ought never to hear himself singly, or wish to predominate above others;—in an instrumental army, the strictest discipline and blind

obedience to its conductor must reign, and all individual will be severely prohibited: on this account, many renowned performers, with some honorable exceptions, are ill placed among excellent ripieno-players, and their abstract superior execution adds little to the ulterior aim; to this cause, we may trace the frequent complaints of experienced conductors. These reflexions are inserted for the encouragement of those who may be placed in such circumstances. Practical and theoretical schools for the violin have been written by—André, Baillot, Rhode and Kreutzer, Blumenthal, Campagnoli, Hiller, Lolli, and Leop. Mozart (father to the immortal composer). Celebrated players on this excellent concert-instrument have existed in all times, and the following list names some of them:—Abel, Anderle, Babbi, Baillot, Baldenecker, Barnbeck, Barth, Batka, Beckers, Benda, Berwald, Bischof, Blumenthal, Boccherini, Bochet, Böhm, Bohrer, Boucher, Cambini, Campagnoli, Canabich, Capuzzi, Clement, Colli, Contin, Corelli, Cramer, Dittersdorf, Durand, Eck, Eppinger, Ferrari, Fesca, Fiorillo, Fischer, Fodor, Foyta, Fradl, Fränzl, Gerbini, Gerke, Girardini, Göpfert, Gruber, Haak, Habenek, Hampeln, Hänsel, Hebenstreit, Hellmesberger, Henning, Hering, Heroux, Hinze, Hoffmann, Jäll, Janitsch, Jansa, Jansen, Jarnowick, Kaczowsky, Kral, Kreibich, Kreutzer, Krommer, Laban, Lacroix, Lafont, Larcher, Libon, Lipinsky, Lolli, Lubin, Mangold, Marin, Massonneau, Mathäi, Maucourt, Mayseder, Mazas, Mestrino, Metz, Moliqne, Moralt, Moser, Mozart (Leopold), Müller, Nardini, Neuling, Ole-Bull, Paganini, Pagni, Piantanida, Pichl, Pixis, Polledro, Präger, Praun, Prantner, Probst, Pugnani, Ramondi, Rode, Rolla, Rombert, Rothfischer, Roy, Salomon, Sandmeier, Schall, Schick, Schlösser, Schmiedigen, Schubert, Schuppanzigh, Schwachhöfer, Seidler, Simonsen, Spath, Spohr, Stamitz, Stradella, Strauss, Strohbach, Strungk, Tartini, Thieriot, Tietz, Tinti, Toeschi, Tomasini, Torelli, Tousesmoulin, Trübner, Urbany, Vaccari, Veichtner, Veracini, Verovio, Vidal, Vieuxtemps, Viotti, Voita, Wach, Waldemar, Wendling, Wessely, Viele, Winter, Wrantzky, &c.

The *Viola* is somewhat larger, and bears the alto cleff, namely C, on the third line. When not used for playing a solo or concerto, it serves as the inner part with violins, although it equally can perform an upper part. In old compositions, the second viola bears the tenor cleff; but its strings were always the same as at present—*c, g, d, a*. It is tuned by three perfect fifths, but a fifth lower than the violin. The scale of the viola is:—

Ex. 1051.

C-string. G-string. D-string. A-string.
&c. in Harmonics.

Of course, all semitones may be taken, as in other bow-instruments. Our predecessors neglected the viola in an orchestra to an unwarranted degree; they usually wrote in three parts, and let it merely play in unison with the bass. Modern masters have upraised this extremely effective instrument to its due rank, and given it an individual part, which com-

pletes the perfect quartett by forming the true *medium terminum*. One error still prevails, which is, that directors of orchestras, relying on its powerful tone, give but a thin sprinkling of this instrument, and think to balance a dozen violins sufficiently by a couple of poor violas, which are not always treated by the most practised hands. The right proportion would be—to a certain number of violins, half that number of violas; for instance, six first violins, six second violins, and six violas. There is no danger of an inner part predominating, for those who understand their instrument will always know how to subdue it, and how to cause it to be distinctly eminent, when desired and indicated by the composer. Besides which, violins are more perceptible on account of their higher tone, and because they generally contain a melody; there is no doubt, that, in writing full-band compositions, as much consideration and calculation should be given to the proportionate compass of stringed instruments, as in composing a mere quartett. Bruni, Cupis, Garaudé, Gebauer, and Woldemar, have published instruction-books for this instrument.

The *Viola d'Amore* is an agreeable chamber instrument, but has also become rare; it is broader and longer than the viola: above the finger-board, it has seven gut strings, of which the four or five lowest are overspun; below the finger-board, it has an equal number of steel or latten strings, to obtain a stronger sound;—it is generally tuned in D major; formerly,

its upper seven strings were, $A\ D\ a\ \bar{d}\ \bar{f}\ \bar{a}\ \bar{d}$. At present, pieces written for it bear the bass cleff for the lower tones, and the violin cleff for the middle and upper notes. In old times, it bore the C cleff on the third line, but the lower tones were marked in the bass cleff, an octave lower than at present. The higher tones were conformable to violin notes although different to the sight, as the tuning produced, in descending, a fourth between the first two small strings, a minor third between the second and third, and a major third between the third and fourth strings, which were, nevertheless, written throughout as a fifth, as the performer was to imagine that he played on a violin, when using these four high strings, $\bar{d}\ \bar{a}\ \bar{f}\ \bar{d}$, and the notes taken on them; for example:—

Ex. 1052.

$\bar{d}\ \bar{a}\ \bar{f}\ \bar{g}\ \bar{a}\ \bar{D}\ \bar{A}$
Sounds thus:

In pieces written in D major, this viola d'amore cleff required $g\sharp$ in addition to $e\sharp$ and $f\sharp$, as it was necessary, in progressions of the major third, $d, e, f\sharp$, or higher, to imagine that $e, f\sharp, g\sharp$, &c., was played; the $g\sharp$ was not required in the bass cleff. This instrument generally moves in thirds and sixths, with an occasional admixture of a fifth or octave. Never composers write for this instrument in the alto cleff

with only $c\sharp$ and $f\sharp$ up to the first small D string; then in the violin cleff, for the higher and doubled notes, and mark the thirds, fourths, fifths, &c., as real intervals and doubled notes, correctly for the sight as for sound. The following are the two scales, compared with a third, which bears the bass and violin cleffs:—

Ex. 1053. First Scale.

Second Scale.

Compared Scale.

The *English Violetto* is distinguished from the *viola d'amore*, by having but six strings, the lower A string being omitted.

The *Viola da Gamba* is somewhat smaller than a *violoncello*, and is also out of fashion; it has generally only five strings, which are named, in descending, $\bar{d} a e c C$, or, according to Mattheson, six strings, $\bar{d} a e c C D$, and bears the violin cleff. The best known performers were Granier, Hertel, Hesse, Höller, and Mareis.

The *Violoncello*, when accompanying other parts, bears the bass cleff; when performing solos or concertos, it may also bear the tenor cleff (C, on the fourth line), which sounds a fifth above the bass, or the violin cleff. An able performer can play all five parts on this instrument—that is, the alto, treble, and natural violin; this last, however, must generally be played an octave lower in modern compositions. The strings are, C, G, D, A, of which the two lowest are overspun; all four sound an octave lower than those of the *viola*. This instrument is adapted to sentimental expression, and, in its upper tones, resembles a beautiful tenor voice; it is excellent in concert

pieces of any character, whether soft, playful, pathetic, or passionate, and is capable of performing brilliant bravura, cantabile, or sustained passages. Its scale is:—

Ex. 1054.

This excellent instrument can be used in a five-part composition, in which it may give an independent middle or complementary part; it often appears as substitute of the lowest bass, in soft passages, or as a means of rendering a melody more prominent, by doubling, for instance, first violin, flute, hautboy, and such like parts. What was said of the *viola*, may be applied to this instrument, which, by its nature, is connected with its larger companion, the *double-bass*. Its destiny is to give more clearness, purity, and distinctness to those passages which its fellow, on account of its heavier construction, cannot execute with precision; therefore, a mathematical proportion ought to exist between these two co-operations. A *double-bass*, by right, ought to be sustained by two *violoncellos*, the parts of which are usually copied in the same book; the *double-bass* player ought to occupy the centre place, and the other performers should turn the leaves, as, thus, no hiatus occurs in the fundamental part. The best schools are those of the Paris Conservatoire, by Baillot, Bideau, Catel, and Baudiot; by Duport, Dotzauer, Levasseur, Müntzberger, and Stiasny. The following are esteemed composers and performers:—Aliprandi, Arnold, Basset, Baudiot, Benke, Berger, Bideau, Birnbach, Böhm, Bohrer, Borzaga, Braun, Calmus, Cattus, Cervetto, Christ, Damon, Danzi, Delamare, Dont, Dotzauer, Drechsler, Duport, Eggerlin, Eisert, Eysel, Fenzi, Ferrari, Filz, Franciscello, Ganzi, Gatti, Giordani, Gottlieb, Graff, le Grand, Gretsck, Gross, Hammer, Hauschka, Hausmann, Himmelbauer, Hitzelberger, Hofmann, Hus-Deforges, Jäger, Kelz, Krafft, Lamarre, Lanzetti, Linke, Löwe, Mangold, Mara, Megelin, Meinhardt, Merk, Minarsky, Moralt, Müntzberger, Nochez, Orsler, Paxton, Pechatschek, Piarelli, Pitscher, Pixis, Prell, Radziwill, Raupe, Reschni, Riedl, Ritter, Romberg, Rothe, Sandonati, Schetky, Schindlöcker, Schmalz, Schöneböck, Schrödl, Siegel, Storioni, Tricklier, Vandini, Voigt, Wagenseil, Weigl, Werner, Willmann, Wozilka, Zappa, Zums-teeg, Zyka, &c., &c.

The *Bariton* is a very agreeable chamber instrument, about the size of the *viol da gamba*; its finger-board is wider, as it has seven sheep-gut strings, which are generally played upon in doubled notes. Under the neck, it has several metal strings, which are struck by the thumb; the finger-board has nine frets, which form as many semitones. The *bariton* is tuned in the upper strings:—

Ex. 1055.

and in the lower strings according to ancient fashion

Franz, Hauschka, and Lidl, are considered good masters.

The *Double-Bass* has usually five rather thick strings of sheep-gut, which are named, in ascending, F, a, d, f, a; for example:—

Ex. 1056.

The two lowest are generally overspun. This instrument is an octave lower than the violoncello, but, for this reason, it is no more necessary to raise it an octave when playing in unison with a violoncello, than it is to do so for a contra-bassoon; for all bass instruments, when accompanying higher ones, form the unison in their own tones. Each semitone is formed by a fret on the finger-board. There are double-basses which have only four strings, and no frets, and are tuned in a different manner—namely, E, A, D, G, or F, A, D, G. These, as well as double-basses with three strings, are now universally found in well organised orchestras. The scale of the double-bass with five strings is:—

Ex. 1057.

Fröhlich and Hauser have written books of instruction. This giant has been wonderfully subjugated by—Dimmler, Dragonetti, Grams, Hindle, Hohlfeld, Janitsch, Iserick, Kämpfer, Keller, Köhler, Landy, Lasser, Lozinsky, Ludwig, Melzer, dall' Occa, Pischelberger, Richter, Slamer, Sedler, Sperger, Wirth, &c. Rapid, chromatic, and quickly-varied passages ought not to be given to this instrument by inexperienced composers; the fingering of this colossus is so extended, that it is hardly possible to execute a passage of many components note for note, except by moving the closed hand up and down the strings, or in distant leaps. An experienced player, therefore, would merely give the fundamental notes of such passages, which might create only a confused noise, and would leave the intervening intervals to be executed by violoncellos. "We may know the master by the bass," says an old and true proverb; and, in fact, a young composer can hardly be recommended too strongly to invent a beautiful, flowing, original, and interesting bass part. A sad intellectual paucity and want of musical knowledge is betrayed by the mere use of the tonic or dominant:—

Ex. 1058.

the so-called *drum-bass*:—

or the "pair of spectacles":—

thus sarcastically baptised by the Italians. An experienced musician, possessing invention and taste, always treats his bass individually; he forms it of some unexpected tone, taken from the transposed original chords—gives it a principal passage of some meaning, a melodious theme, or imitations of the upper parts, &c., &c.—or, in conjunction with brilliant instrumental accompaniment, allows it to parade majestically up and down in weighty, strongly marked notes:—

Ex. 1059.

in short, he allots it a better character than that of a mere needful aid towards keeping strict time. The most excellent stringed instruments were manufactured by the ancient makers:—Amati, William Forster, Guarneri, Giugliani, Guadagni, Popella, Ruggieri, Jacob Steiner, and Stradivari. And in Vienna by the present makers:—Brandstätter, Bucher, Dürr, Enzenberg, Ertl, Feilenreiter, Fischer, Götz, Hindle, Kuhlau, Riess, Sawik, Stauffer, Stoss, Werner, and Zettler. In explanation of the words, one-stroke, two-stroke octave, &c., the following table of nearly all possible tones is given in ascending order, marked with letters and lines, after the manner of organ builders and instrument makers:—

Ex. 1060.

F F# G G# A Bb B C C# D D# E F F# G G# A Bb B

Lowest bass, or 16 ft. Great bass 8ve.

c c# d d# e f f# g g# a bb b

Small bass.

c c# d d# e f f# g g# a bb b

One-stroke 8ve.

c c# d d# e f f# g g# a bb b

Two-stroke 8ve.

c c# d d# e f f# g g# a bb b

Three-stroke 8ve.

WIND-INSTRUMENTS.

The Flute (or transverse flute) is a common and useful instrument in all kinds of music; it is made of good wood, and reaches from the one-stroke D up to the three-stroke G. The ancient flute contained all the notes of the violin cleff, with the exception of \bar{c} and c^{\sharp} . It is usual to write for it in the common violin cleff, the same as for most wind-instruments (bassoons and trombones excepted). The shepherd's, or pastoral flute is blown through a lip-piece at the extremity; it is shorter than the first-mentioned flute, and has less tone. It has become obsolete, as it is not adapted to scientific music. In the present time, the transverse flute has been enriched with several keys, which obviate many difficulties. Professor Bayr has imparted to the instrument maker, *Koch*, a new variety, called Panaylon, which has five whole tones below added to its compass. There also exists a *flûte d'amour*, which sounds a minor third below—a *terz-flûte*, which is a minor third above—a *quart-flûte*, which is a fourth higher—a *piccolo-flûte*, which is an octave higher—three kinds of *flûtes-à-bec*—and the *flûte douce*, for alto, tenor, and bass; these are all treated in the same manner as the pastoral flute. The above-mentioned *G flute*, invented by Professor Bayr, is now furnished with fifteen keys, which enable the performer to execute passages formerly considered hardly possible, or of great difficulty; its compass is from low G,

up to the four-stroke C,



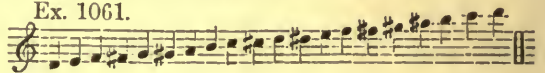
As a curiosity,

it may be here mentioned, that the above player has succeeded in producing double tones, as thirds, fourths, sixths, &c., which, like harmonica-glasses, sound perfectly magical, especially in the soft keys of $E\flat$, $A\flat$, $D\flat$. The flute can easily execute bravura-passages of all kinds—chromatic runs through all scales, ascending or descending, in hurricane swiftness—wide distant leaps—slow and rapid shakes—apparently continue a melodious theme simultaneously with a flying accompaniment, which is accomplished by means of the double tongue. It is capable of manifold expression—that of cheerful joy, or sportive playfulness, or, in the lower tones, and in minor keys, that of pathetic complaint or gloomy sorrow: the tones between the one-stroke to the two-stroke G, sound unspeakably tender and soft—in proof of which, we may observe how Gluck and Handel have used this instrument in that restricted compass, with charming effect; the former in his *Armida*, for Rinaldo's air in D major, and the latter in his *Alexander's Feast*. We need hardly say that great discretion is necessary not to overpower the melody in writing the accompaniment to an air contained within the compass of the one-stroke octave. In full-instrumental tutti-passages, the flute only can be powerful in the two-stroke octave upwards; the lower notes would not be distinguished. Two of these instruments may be well employed in an orchestra, in progressions of thirds or sixths, and in intersecting harmonies and passages. We possess

schools for the flute by—Bayr, Berbiguier, Devienne, Fahrbach, Hugot and Wunderlich, Müller, Quanz, Tromlitz, Vanderhagen, and others. Excellent performers are:—Amon, Amtmann, Appold, Asch, Bayr, Berbiguier, Bernardi, Besser, Bogner, Bondi, Bordot, Botgorscheck, Capeller, le Clerc, Dahmen, Devienne, Dimmler, Dulon, Dressler, Drouet, Fahrbach, Fürstenau, Gabrielsky, Gebauer, Gehring, Gianella, Gränsler, Hartmann, Heberle, Heine, Heroux, Höckel, Hugot, Keller, Khayll, Knorr, Köhler, Kramer, Kreith, Krüger, Kuhlau, Landolt, Lindner, Lobpreis, Machaul, Metzger, Mondra, Monzani, Müller, Mussard, Paisible, Pegold, Perrault, Prinz, Quanz, Rapp, Reinard, Schlotter, Scholl, Schröck, Schuster, Sedlaczek, Sola, Steinhardt, Thurmer, Toulou, Tromlitz, Turner, Vogel, Weiss, Wendling, Wolfram, Wunderlich, &c.

The Flageolet is a small instrument, which is blown into at the end, like the pastoral flûte; its sound is similar to a *piccolo*—an octave higher, but much weaker;—its scale is:—

Ex. 1061.



Bellay, Chalon, Davin, Demar, Gaveaux, and Leroy, have written instruction-books.

The Czakan, the cane-flute (Stock-flûte), which was temporarily so great a favorite in our day, has the following scale:—

Ex. 1062.



This instrument, which affords such agreeable pastime to the solitary pedestrian, sounds a third lower;—therefore, the scale of C sounds like the scale of $A\flat$; for example:—

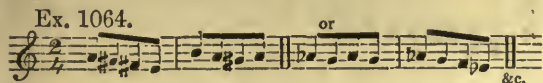
Ex. 1063.



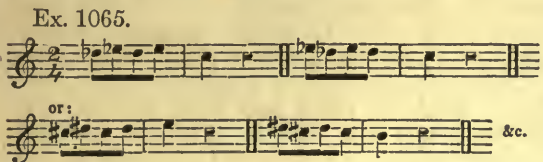
Both lower and upper semitones are rarely pure, and should therefore be carefully avoided. Klingbrunner and Kähler have furnished books of instruction, containing copious exercises; also pieces, rondeaux, pot-pourris, variations, polaccas, &c.

The Hautboy is a well-known instrument, well-adapted to any kind of music; it bears the violin clef. It is played not by blowing through a hole, like the flute, but by means of a small pipe or reed inserted at the top; its compass is from the one-stroke c to the three-stroke d ; the lowest or one-stroke c^{\sharp} is difficult to produce; also the one-stroke

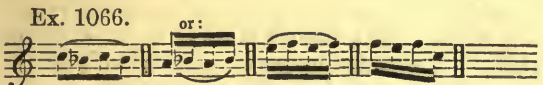
g or *ab* in repeated succession, intermixed with rapid neighbouring notes, for example:—



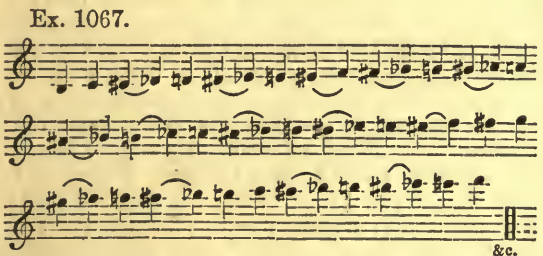
The same is the case with the two-stroke *c* and *d* with the one-stroke *b* and *eb*: for example:—



Neither is it agreeable to play repeatedly the two-stroke *c* with the one-stroke *b*, or the two-stroke *f* with the contiguous *e*, as these passages form a fork: for example:—



The scale of the hautboy is:—



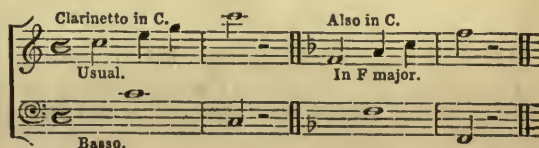
Former difficulties are perfectly obviated, by the invention of the assistant key. The hautboy belongs to the most generally useful instruments, especially for strengthening and completing harmonies, in a full band; its best scales are G, C, F, B \flat , and E \flat , major; and D, E, G, A, and C, minor; the flute on the contrary, sounds infinitely clearer and more brilliant in sharp keys. F major is the key preferred for individual concertos. The *g* above the fifth line can be sustained unusually long, be swelled, diminished, and by clever unperceived respiration may be slurred into another interval, which produces a peculiarly surprising effect. Its tones may address the heart of the hearers in pathetic, flattering, or sorrowful accents; in passionate phrases; in an expressive melody, conjointly with an analogous melody of another instrument or voice; and in many other original combinations. *Gallus*, in the incantation scene of his *Macbeth*, has introduced the low *b*, after its contiguous *c*, as significant of the bleating cry of the he-goat, with excellent imagination. Concertos may contain brilliant passages, runs, shakes, and manifold ornaments, although this instrument is best adapted to *arioso* phrases. In couples, and in conjunction with other wind instruments, they add to the beauty of a composition, by giving the complementary intervals on a large scale. while violins, for

instance, accompany the subject above or below in lively progression. We possess books of instruction by Garnier, Sellner, and Vanderhagen. An instrument which has become rare, is the *oboe d'amore* (*oboe lungo*), which has an agreeable sound, but an uncertain and difficult intonation. As hautboy players, the following artistes are known:—Barly Barth, Bendloch, Besozzi, Blasa, Braun, Le Brun, Czerwenka, Danen, Dietze, Erdmann, Ferlendis, Ferling, Fiala, Ficker, Fischer, Flatt, Forreith, Fröhlich, Garnier, Grenser, George, Griebel, Grohmann, Hartmann, Hoffmann, Jäckel, Khayll, Knauf, Krämer, Kummer, Lorenz, Malzat, Martini, Maurer, Meyer, Parke, Peas, Pötschaker, Ramm, Rosenkranz, Salini, Sallatin, Sandrini, Schmied, Schmitt, Schwegler, Scriwaneck, Secchi, Sellner, Simon, Stoll, Stüss, Teimer, Thurner, Tribensee, Uhlmann, Ulrich, Vanderhagen, Venturini, Vincent, Vogt, Went, Wollrabe, Westenholz, Wunderlich, &c.

The *English Horn*, (*cornò-inglese*), also made of wood, is somewhat larger and longer than the hautboy, and, like it, is played by means of a reed. It bears the violin clef, but sounds throughout a fifth lower than a violin; a composer must calculate this in writing: for instance, should his composition be in C major, this instrument must have its part written in G major, with *f* sharp; if the piece be in F major, he must compose for this instrument in C major; should he compose in B \flat major, the *cornò-inglese* part has only one *b*; therefore this instrument has one *b* less in flat keys, and one sharp more in sharp keys than other natural instruments. The *cornò-inglese* has the same scale as the hautboy, and sounds, as we have said, a fifth lower. In Vienna, Philipp Teimer was considered a first-rate player, and we still remember with pleasure, the trios played by him and his brothers—excellent hautboy players—composed by F. A. Hofmeister, for this rare tre-foil, which flourished in the royal *Schwarzenberg* chapel.

The *Clarinet* resembles the hautboy in form, but the human voice in sound; it has a wider termination, and has a greater compass than the hautboy and wind-instruments in general; it has also more keys, as it descends to the low *e* in the small bass octave; its highest tone is the 4-stroke *c*; but this, and the entire 3-stroke octave, should be reserved for concerto players. It is usual to employ this instrument in couples; horns also. Clarinets, to be heard in their real nature and most beautiful tones, should have their parts written in C major and F major; they also resemble horns in another point, as by changing a high or low clarinet itself, or a middle joint, it is possible to tune correctly in all keys, although the indicated C and F remain their principal tones: for example:—

Ex. 1068.



Clarinetto in B. Also in B.
Rare. — in E major.

Clarinetto in B \flat . Also in B \flat .
Usual. — in E \flat major.

Clarinetto in A. Also in A.
Usual. — in D major.

Clarinetto in G. Also in G.
— in C major.

Clarinetto high D. Also high D —
Rare. — in G major.

The following analogous keys may be well used with each clarinet: for example:—

Ex. 1069.

Principal key, C.	The major 2nd with the minor third.
The major 3rd, also with the minor 3rd.	The 4th with the major 3rd.
The perfect 5th with the major 3rd.	The 5th with the minor 3rd.
The major 6th with the minor 3rd.	When necessary, also the minor 7th with the major 3rd.

All these keys may be accompanied by clarinets in G, A, B \flat , B, C, and D; but the most difficult are those which are created by clarinets in G and in D. The scale of the clarinet is:—

Ex. 1070.

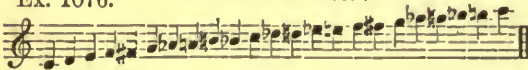
with all intervening chromatic sharp and flat semitones.

This melodious instrument is capable of producing manifold effects, and possesses an irresistible charm when well played. Its peculiar province is the expression of passionate sorrow or pathetic lamentation, in simple adagios, without ornaments and in minor keys. A skilful player may boldly take the most distant notes; soar aloft in chromatic runs, and descend with equal impetuosity; all shades of tone may be produced, from *fortissimo* to the slightest whisper; and, in the same manner, a shake may be swelled out and diminished to the softest *piano*. The deep tones below the lines, especially, possess an almost supernatural effect; these have been used in an original manner by Vogler, and his pupil C. M. von Weber. The clarinet is tuned to the required pitch, by introducing longer or shorter middle joints. The C clarinet, which has the most piercing sound, and little tender softness, is now seldom used, and then only in conjunction with the so-called Turkish instruments. The B and A mutations are the most usual, and suffice for all flat and sharp keys, with the aid of transposition to a second or third, made by using tenor and canto clefs. The most effective keys for the clarinet are:—*Tuned in B*—C major (for writing in D); F major (for G); B \flat major (for C); E \flat major (for F); A \flat major (for B \flat). *Tuned in A*—G major (for pieces in B); D major (for F); A major (for C); E major (for G); B major (for D); and the same for all relative minor keys. At the present time, military bands use also smaller clarinets, in almost all keys. Schools have been composed by Backofen, Blasius, Lefevre, Michel, Vanderhagen and Woldemar. As performers on this instrument, the following are celebrated:—Ahl, Backofen, Bärmann, Barth, Baumgärtner, Bender, Betz, Bliensener, Bouffil, Canongia, Crusell, Dacosta, Dobihal, Duvernoy, Farnick, Friedlowsky, Frisch, Gebauer, Göpfert, de Groot, Hartmann, Hermstädt, Hesse, Hoffmann, Kleine, Krähler (Caroline, née Schleicher), Lauterbach, Lefèvre, Mahon, Maurer, Meyer, Michel, Müller (Ivan), Nolte, Oginsky (Count), Purebel, Prokseh, Rathe, Röser, Rothe, Rubb, Schick, Schlömilch, Schöngé, Schott, Stadler, Tamm, Tausch, Thirey, Troyer (Count Ferdinand), Wagner, Werle, Wipper, &c.

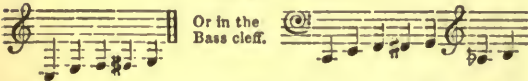
The *Corno di bassetto* is distinguished from the clarinet by being curved (for which reason it was formerly called *Krumm-horn*, that is, curved horn), and reaching a third lower; it is a very useful instrument, and has the largest compass of all wind instruments. It formerly only contained the low *c*, the second small bass note, then *e*, and above this commenced all semitones; but the brothers Anthony and Johanna Stadler, imperial musicians, have, by their invention, added the low *c* \sharp , *d*, and *d* \sharp ; therefore it now contains four whole octaves in regular


The *Horn*, which is usually used in couples, namely first and second horn, is a round instrument, made of brass, and rarely, of silver; it is blown through a mouth-piece of the same material as trumpets and trombones are; it bears the violin clef on the second line; but only horns in C have the same sound as the violin; all others are lower. The deeper notes of the scale, when used constantly for some time, may be written for the second horn in the bass clef, and the higher tones above the three-stroke *c* should be reserved for a good first player. In tutti-parts, compositions should never exceed the seventh line, for singers and instrumentalists. As horn-parts are always copied in C major, it is necessary to indicate the key, for instance:—Corni bassi in B | Corni bassi in C | Corni in D | Corni in E \flat | Corni in F | Corni in G | Corni in A | Corni alti in E \flat | Corni alti in C | Corni in E | Corni in B | Corni in F \sharp | Corni in A \flat | Corni in D \flat |. We may see from this, that the stable key of C is changed, by added pieces, to progressive distances, for instance: in B \flat basso, it sounds a ninth lower; in C basso, an octave; in D and D \flat , a seventh; in E and E \flat , a sixth; in F and F \sharp , a fifth; in G, a fourth; in A or A \flat , a third lower, and only the rarely-used high C remains in its real position. The following may serve as a general rule:—in the lower mutations the notes on and above the fifth line are easy and well-introduced, but in the upper mutations, such as *g*, *a*, and *a \flat* , should be used with caution, as they are difficult to play, and are wanting in round, full tone. The scale is:—

Ex. 1076. For the first Horn.



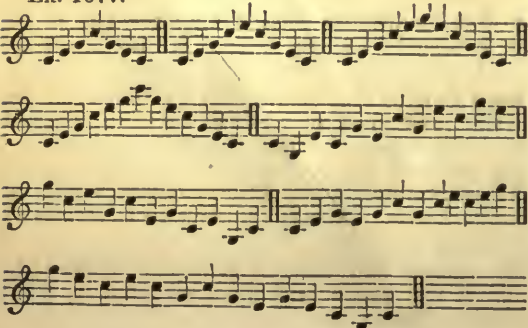
For the second Horn.



All the tones of the first Horn up to 

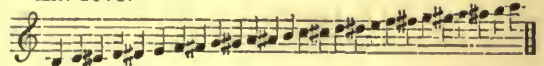
Semitones are made by the hand, in the bell of the horn, and should therefore be introduced with discretion; the following are called natural tones, and may be blown freely:—

Ex. 1077.



Rapid chromatic passages display a great degree of technical ability, and may excite wonder, but little else. A horn should sing, its most beautiful and only magical power is thus perceived. Its notes should develop themselves gradually, like those of a human voice, in a real *Portamento di voce* of delicate shades; these tones will appear the interpretation of an overflowing spirit—the articulated throbs of a sensitive heart, and will conjure up unbidden tears. The horn holds the first rank among complementary instruments of an orchestra. One or two couples of horns form a perfect harmonic chain, and can often in themselves serve as a fundamental basis; for instance, when one tone continues unchanged through several bars, and by the progression of the bass part, stands in different proportions as an interval; a second, a third, a fourth, or fifth, &c. Intelligent composers may thus produce surprising effects, which remain unused in common composition. The best schools for the horn are those by Domnich, Duvernoy, and Punto. On the newly invented keyed-bugle-horn it is far easier to play semitones, as it is furnished with stop-holes as well as with keys; it has the following scale:—

Ex. 1078.



Its natural keys are, C, B \flat , and A \flat . The following artists are celebrated as solo-players:—Agthe, Amon, Bailly, Bamberger, Bauchinger, Beccaria, Bellonzi, Belolli, Bliesener, Böck, Bode, Bötticher, Bourk, le Brun, Buri, Claus, Collin, Dickhut, Dominich, Dornans, Duvernoy, Eisen, Fuchs, Garcia, Gebhardt, Gugel, Haase, Haber, Hanmüller, Hänsel, Hartmann, Hauser, Herbst, Herold, Heumann, Heyse, Hildebrand, Hirschfeld, Hradetzky, Hutzler, Ihle, Jesser, Joubert, Kohaut, Kölbel, König, Körber, Kretschmar, Lang, Laucher, Lauer, Leander, Lens, Lenz, Lewy, Lother, Marquardt, Mengal, Micksch, le Moyné, Müller, Neuhmann, Nisle, Palsa, Panta, Petit, Pfaffe, Pfau, Polack, Punto (Stich), Puzzi, Ransch, Reppe, Rodolphe, Rothe, Rudolph, Ruepp, Rust, Scharfenberg, Schmied, Schneider, Schröder, Schubank, Schunke, Schwegler, Seebach, Soistmann, Sömmer, Stäglich, Steinmüller, Stölzl, Tanell, Thüerschmiedt, Wack, Walther, Wecker, Witt, &c. A bass instrument of this class, called *Bombardone* by reason of its strength, is especially adapted to military bands: it has ten keys, and this scale:—

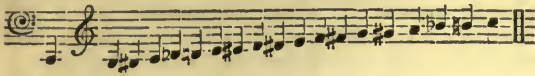
Ex. 1079.



To the same class belongs the *Ophicleide*, invented in France, and already commonly employed in dramatic, church, and chamber styles of composition.

The *Post-horn*, also, in our inventive century, has been enriched by four keys, and now easily and distinctly gives the following tones :—

Ex. 1080.

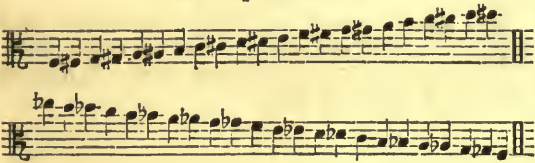


There are three kinds of *Trombones*.—bass, tenor, and alto; they are furnished with a slide, which can be pushed to six or seven different positions; in each position, four, five, and even six tones may be played: these are :—

Ex. 1081. On the Alto Trombone.



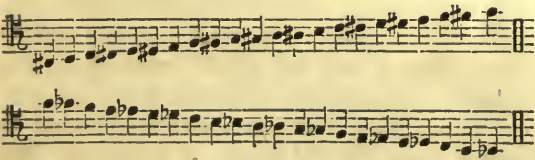
The complete scale is :



Positions of the slide on a Tenor Trombone.


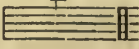


Its scale is :



Positions of the slide on a Bass Trombone.



Its scale is from  to 

through all its flat and sharp semitones.

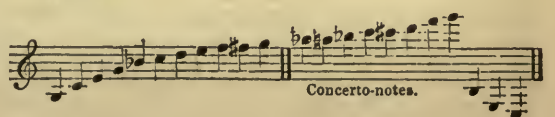
The industrious instrument makers of our imperial city (Vienna), have added stop-holes and keys to trombones also, and have thus obviated the former uncertainty of the slides, A practised player will take care to commence every tone a comma earlier than necessary for the rhythm of the measure, otherwise the sound will occur too late, as the air takes some time for development. These instruments are best effective in slow, solemn-moving chords; rapid passages and runs must, of necessity, be wanting in clearness; and the ancient method of letting trombones play in unison with voices, in fugue compositions, is neither to be recommended, justified, or imitated. The peculiar dignity of this instrument entitles it to a post of honor in church style: Gluck and Mozart have transplanted them to dramatic style with excellent result. Trombones, however, have degenerated in the hands of successors; they are now condemned to continual service; for strengthening, combined with other brass instruments, serious or comic operas, in regimental bands, or dance music; in which a trombone solo for a waltz or gallop appears a mere ironical sarcasm. Braun and Fröhlich have composed schools for these instruments. Ahlsdorf, Belke, Braun, Dueller, Fröhlich, Hörbeder, Micke, Pöck, Schmitt, Seeger, Segner, Ulbrich, &c., have performed on this difficult instrument in a masterly manner.

The *Trumpet* is a well-known instrument, blown in the keys of A, B \flat , C, D, E \flat , F, and G; it bears the violin clef, but is always written in C, therefore the key must be indicated at the commencement. It is usual to employ it in couples for full-band compositions; their parts are then marked, *Clarino 1mo.*, *Clarino 2do.*; if four trumpets are used, as is the case on parades, &c., the third is called *Principale*, and the fourth, *Toccato*; or these two last are marked *Tromba 1ma.*, *Tromba 2da.* In ancient church-pieces they bear the alto, instead of the violin clef. The high clarini generally contain a lively melody, mostly in thirds, from the two-stroke to the three-stroke *c*; the fifth $\overset{d}{g}$, and afterwards, $\overset{c}{e}$, within the five lines, usually complete the cadence. When a composition modulates from C major into F minor, it is usual to give them the doubled fifth, $\overset{c}{e}$; when into

A minor, the doubled fifth, $\overset{c}{e}$. The *Tromba 1ma.*

has usually only *c* and *g* within the five lines, when the *Clarini* lie above; and the *Tromba 2da.* generally takes alternately *c* and *g* below the five lines, and thus progresses in octaves with the drums. *f*, *f*, and *a* in the two-stroke octave, must never be used as commencing notes in clarini-parts, but only as passing notes, because these three tones cannot be purely intonated. The scale of the trumpet is :—

Ex. 1082



In former days this warlike instrument was used in wise moderation and well-calculated economy; its imposing effect was spared for important movements; for the expression of victorious exultation, high solemnities, loud uproarious joy; to celebrate majestic triumph, &c. &c. It is different now-a-days, the din of trumpets must never be absent; it is the seasoning, an exciting cayenne pepper sort of sauce. Modern opera composers misuse "innocent brass" most preposterously. Unaccompanied by four horns, three trombones, two trumpets, kettle and big drums, &c., &c, it is not possible for a shy country lass to coquet; for a tender couple to swear eternal love and truth; for a queen to mount a scaffold; for a mountebank to praise his arcana; for a stage-hero to breathe his last sigh; or for innocent reapers to celebrate a merry harvest-home. The necessary line of restriction is passed and never regarded; everything must serve as means to the great end, which is—*Noise*. This alone carries on the entire affair. Keyed trumpets produce semitones also, but do not possess the same clear, strong sound; they may be had in nearly all tones, high and low, G, A, B \flat , B, C, D \flat , D, E \flat , E, F, and A \flat . Trumpets tuned in C, sound in the natural position; all mutations differ from it ascending or descending, half or a whole tone, a third, fourth, &c. Altenburg and Fröhlich have written instruction books. As performers are well-known:—Altenburg, Barthel, Brand, Buhl, Frescobaldi, Graf,

Genard, Herble, Hyde, Jenkins, Khayll, Kohaut (who has added keys, and a slide to the trumpet, horn, and trombone), Lewy, Luders, Merke, Michel, Pepusch, Peschko, Plock, Reichard, Waidinger, Werner, Wöggel, and Zenker. In Vienna, the present makers of wind instruments, horns, and trumpets are:—Hammig (Fr.), Hammig (Carl), Harrach, Koch, Körner, Küss, Lautterer, Lemp, Mazzogato, Merklein, (sen. and jun.), Reidl (Wenzel), Rorarius, Schulz, Tauber, Uhlmann, and Ziegler.

The Serpent, so called from its former snake-like shape, is also used as a reinforcement to Turkish instrument bands; it has been improved, and has six keys and this scale:—

Ex. 1083.



Instructions have been written by Fröhlich and Hardi.

The Zinke (cornet), an obsolete instrument, was formerly used in churches, to sustain treble parts, and has the usual compass of this voice. A book of instruction exists, by Buhl.

A SHORT GUIDE TO FULL-SCORE PLAYING.

When an invented piece of music is to be performed by an entire orchestra, each instrument must be given its individual share. As all bear a proper harmonic proportion to each other, and should sound to the hearer as though forming a sole instrument, the composer should lay out a plan of his work for general view; this is called a full score. It should be written bar for bar, all the parts above one another; by this means, it is possible at one glance to judge of a combination, as well as of harmonies, positions of chords, separate passages, &c., individually or in mutual relations. Ancient composers had the laudable habit of figuring the bass of their scores; this, like many other useful customs, has disappeared; and, to speak candidly, we fear that many a natural composer would occasionally find it hard to give strict reckoning of his intellectual products—to mark the fundamental part with regular figures—and, by them, openly declare, "this is what I wish!"—"thus have I intended!" To play from a score thus figured, merely requires a good knowledge of thorough-bass; and the accompaniment will be similar to, though poorer than that of many instruments. To supply the place of these, a player from score should endeavour to give a faithful sketch

of all peculiarities in each part, and to seize the meaning of the composer in harmony, progressions of subject, treatment of divers instruments, and general elaboration. This is real full-score playing—a masterly art, which Rousseau admired as a miracle, and which must appear such to the uninitiated, who can scarcely comprehend how an entire page may be read at one glance, while both hands render it intelligible to an audience. It cannot be denied that the task is difficult, and can only be achieved by long practice; universal rules cannot be given, but well-intentioned hints and experienced results may be written down for the benefit of beginners. The first requisite for a full-score player is an intimacy with all five clefs; next to this, he must never be confused by the instrumental parts which are written in a key different to their sound—such as, for instance, horns in D, E \flat , E, F, G, A, B \flat , which, like trumpets and drums, are written in C—clarinets in A or B—basset and English horns, &c.; he must always be prepared to transpose them readily to their proper position. Before playing a full-score, it is advisable to examine the order in which the instruments are placed: it is much to be desired that some law should be agreed upon on this subject, which would greatly

facilitate performance ; unfortunately, this is not the case, and each composer acts as he chooses ;—for instance, Italians usually write, in the first place, both violins—then the wind-instruments, the viola, trumpets, drums, voices, and the bass ; others write the brass-band at the top ; some insert the voices in the middle—and so forth. Perhaps the easiest and most natural order would be this :—the top line be given to the flutes, as these instruments generally contain high three-stroke and four-stroke notes, and therefore require the greatest blank paper ; then may follow, hautboys, clarinets, horns, bassoons, trombones, trumpets, and drums, by which arrangement the upper half of a page unites the entire wind band ; the remaining staves may be given to the violins, violas (if a vocal composition, all the voices), the violoncellos, and double-bass. As the stringed instruments are often employed alone, it cannot be denied that it is an advantage to place them in close juxta-position ; and, if the first-mentioned order be followed, it will be necessary to search for the two essentially principal parts—bass and treble—at the farthest opposite poles. In vocal compositions, a player from full-score must be guided, in great measure, by the presence or absence of singers : should the vocal parts be appropriately sung, he need only occupy himself with the accompanying instruments ; when this is not the case, his first duty is to render perceptible voice-parts containing a melody, and, if there should be tenor or bass, he must play them an octave higher with the right hand, in order that the flow of the song may be perfectly distinguished. The same should be done, when any instrument has to perform a solo-passage ; the part must be individualized, and the accompanying complement be subordinate. It is permitted to every player, to accommodate compositions to his hand ; that is, to arrange passages which are not adapted to pianoforte playing, so that they should be convenient to the fingers—care being taken not to injure peculiar characteristics. For instance, when a clarinet or horn contains an *arioso*, while violins accompany in *arpeggio* semiquavers, the right hand should perform the *cantabile*, and the left the accompaniment, properly modified ; the little finger of the left hand should always strike the fundamental tones of the bass, that the position of the chords may remain unchanged, and that the rolling under-part should not create, by chance, a chord of the fourth and sixth, instead of the perfect triad. It often happens, that several *obligato* passages in different instruments occur simultaneously, in which case it is impossible for two hands to represent them all. Good judgment must at once decide what is

most important, and what is best omitted ; the lesser of two evils must be chosen, and a player should retain, in preference, those parts which would make most lasting impression on the ear if the piece were performed by a full orchestra, of which he is the representation—his faithful sketch must clearly render delicate shades and touches, as well as general outline. The fuller the harmonies, and the more perceptible individual peculiarities are made, the greater the praise due to the full-score player. We need hardly remind a discreet accompanist, that vocal pieces are best treated with delicate and intentional moderation. In recitatives, it may be advisable to give the commencing note of the voice part, in the concluding chord of the accompaniment, as this will facilitate intonation for the singer. It must be clear to all, that a full-score is absolutely necessary ; by it, a composer is able to review his creation—he perceives beforehand the effect of the whole, and judges the mutual connections of the principal and subordinate parts—he can examine the correctness of his work, and improve any accidental defect, and thus give up his production of art, in completed perfection. A full-score offers great advantages to the initiated ; by the mere reading or playing of it, on a pianoforte, he becomes as intimate with a composition as though he had himself created it. His eager eye may discover the design, construction, elaboration, and interweaving of all ideas—the united result of many component parts ; nothing need escape him. If he can, in addition, imagine the charm of different instrumental tones, he enjoys as high a pleasure as those who listen to a performance of the same work by a union of musicians. But, precisely, this proper judgment of the manifold effect of divers instruments is a stumbling-block to many composers, who cannot possibly be expected to play on all instruments, or to be familiar with their individual treatment, or even to be sufficiently furnished with the knowledge indispensable to their appropriate employment with fullest effect and peculiar beauty. When we consider how deficient orchestras were, some few years ago, especially in the wind-parts, which were still in their infancy—how, in modern times, not only the instruments themselves have been essentially perfected, but the performers thereon have so improved, that passages formerly reserved for concertos, are now entrusted to *ripieno*-players (whether rightly or not, remains unproved) ; when we recollect the laughable, but well-meant warning of a certain chapel-director, who, with the important mien of a field-marshal, called out to his band, “ Attention, gentlemen ! semiquaver-notes are com-

ing!" and contrast this with a performance of one of Beethoven's gigantic symphonies; and when we lose ourselves in admiration of the unimagined effects created by this hero of musical art, who majestically trod the path prepared by Haydn and Mozart, and followed by Cherubini, Mehul, Spohr, Carl Maria v. Weber: when we reflect on all these things,—who would not exclaim, with heart-felt conviction, "*Vita brevis, ars longa!*" In the same manner that newly-discovered celestial bodies ever present themselves to the armed eye of astronomers, so also does never-resting Time, at measured intervals, create beaming planets in the musical horizon; for art is eternal, and only the royal eagle may gaze unharmed on the sun. It is certain that one of the most dangerous rocks to an inexperienced composer, is the advantageous employment of united masses of instruments, which sometimes produce an effect quite unexpected, and

not realizing his original intention. Every one must pay, so to speak, an apprentice fee—*errand discimus*. Individual experience will instruct scholars by degrees, and lead them into the right path. The study of really classic scores—the repeated hearing of such works—a careful comparison of effect, and the ways and means of producing it—friendly consultations with practical musicians, as to the capabilities and treatment of their appropriate instruments—constant essays, which, however, must be considered such, and not perfected masterpieces,—all these things will render steady service to a disciple of the art—will enlarge, correct, and enrich his views—and lead him, after happily concluded and usefully improved apprentice years, to a resting-place, from whence he may view his musical creations with an assured glance, and may safely prognosticate and guarantee the effects created in them.

THE END.

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